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Heron 122







I.

SILVER COIN OF KOS. *British Museum Catalogue of Greek Coins.*  
*Caria*, Plate XXXI, 2.  
 Obverse : Head of Herakles, wearing lion's skin.  
 Reverse : Crab and bow in case.  
 Inscription : ΚΩΙΟΝ, and magistrate's name, ΜΟΣΧΙΩΝ.  
 Date : 300 to 190 B.C.



2.

SILVER COIN OF KOS. *British Museum Catalogue of Greek Coins.*  
*Caria*, Plate XXXII, 4.  
 Obverse : Head of Asklepios, laureate.  
 Reverse : Coiled Serpent.  
 Inscription : ΚΩ, and magistrate's name, ΔΕΙΝΙΑΣ ΝΙΚΟΣΤ.  
 Date : about 166-88 B.C.



3.

GOLD COIN OF ARSINOE II PHILADELPHOS (316?-270 B.C.).  
*British Museum Catalogue of Greek Coins. The Ptolemies,*  
 Plate VIII, 1.  
 Obverse : Head of Arsinoe, veiled and diademed, with horn of  
 Zeus Ammon.  
 Reverse : Double Cornucopia bound with fillet.  
 Inscription : ΑΡΣΙΝΟΗΣ ΦΙΛΑΔΕΛΦΟΥ.

HPΩΙΔΟΥ ΜΙΜΙΑΜΒΟΙ

THE  
MIMES OF HERODAS

EDITED

WITH INTRODUCTION, CRITICAL NOTES,  
COMMENTARY, AND EXCURSUS

BY

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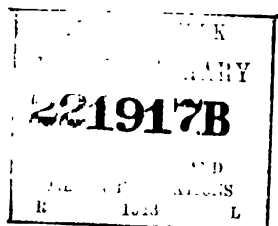
TOGETHER WITH FACSIMILES OF THE RECENTLY-  
DISCOVERED FRAGMENTS, AND OTHER ILLUSTRATIONS

OXFORD  
AT THE CLARENDON PRESS

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A V





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## PREFACE

THE preparation of an edition of Herodas first suggested itself to me on the occasion of the performance of one of the Mimes (the *Διδάσκαλος*) in June, 1902, by some of the boys of Merchant Taylors' School. The lack of an adequate English commentary was then forcibly brought home to me. In consequence, I determined to undertake an edition which should embody the results of the constant attention paid to this author during the past twelve years. For a considerable time no complete commentary has appeared, even on the Continent: and a great mass of new material has been meanwhile accumulating.

The plan of my book includes Introduction, *apparatus criticus*, explanatory notes, and a Bibliography. It has been my aim to give the student all needful assistance towards the correct interpretation of this difficult author. I have, however, decided for several reasons not to add a translation.

The literature on the subject of Herodas is scattered up and down among a large number of periodicals, which I have searched as carefully as possible for everything bearing on the text or its interpretation. In particular, I have endeavoured to assign priority in regard to emendation to the proper quarter, and in so doing have given to English critics their due share of credit: from some current German editions it might be inferred that the value of the work done on Herodas in this country is less than is actually the case.

It remains for me to express my warm thanks to all those who have assisted me in various ways in the preparation of this edition: to Professor Sir Richard Jebb, who read through the larger part of the book in proof, and contributed several suggestions of importance: to Dr. Kenyon, who gave me most

valuable help in reading the papyrus, and has shown the utmost kindness in replying to the somewhat exacting questions which I have from time to time addressed to him: to Mr. A. H. Smith and Mr. G. F. Hill, also of the British Museum, who helped me with their advice in regard to the illustrations: to Dr. Grenfell, who read the second Excursus in proof, and gave me the benefit of his criticism.

To three of my colleagues on the Staff of Merchant Taylors' School I am indebted for considerable assistance. The Rev. Frederick Conway, by his accuracy and width of knowledge, has been of great service in the laborious task of proof-reading. Mr. R. J. Cholmeley's excellent edition of Theokritos, and his knowledge of Alexandrine literature in general, were naturally of special value. Mr. J. C. Stobart has materially increased the utility of the book by the Greek and Subject Indexes which he has compiled.

Finally, I would acknowledge the substantial help which I have throughout received from my wife.

To the Delegates and Secretary of the Oxford University Press I tender my warm thanks for their uniform courtesy and consideration.

I hope that my work may facilitate in some measure the study of Herodas; and shall be satisfied if I succeed in imparting to others some share of the pleasure which I have experienced in editing an author, remarkable alike from his novel point of view, and from the circumstances of his re-appearance.

J. A. N.

*December 1903.*

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# INTRODUCTION

## I. HERODAS AND HIS WORK.

THE year 1891, an *annus mirabilis* in the history of classical studies, gave back to the world, among other long lost works of ancient authors, the Mimes of Herodas. This was brought about by the discovery, in Egypt, of a papyrus roll containing some 700 lines of the work of this poet<sup>1</sup>. The name of the author indeed is missing from the roll, but his identity with Herodas the writer of *Mimiambi* known to us from antiquity was at once substantiated; for out of ten fragments known to us already by citation in various sources, no fewer than five appeared in the newly-found roll<sup>2</sup>. And though the importance of the discovery was at first somewhat thrown into the shade by the inevitable comparison with the wider issues of the *Ἀθηναίων Πολιτεία*, first published at the beginning of the same year, it was nevertheless seen that the find was a most valuable one. In Herodas we recovered one of the leading representatives of an important branch of Greek literature, the Mime, which had hitherto been known to us mainly from certain pieces of Theokritos, in whose hands the true characteristics of this form were felt to have been slightly obscured by poetical treatment.

Until 1891 the great reputation which Herodas enjoyed among the ancients had to be taken on trust. The younger Pliny<sup>3</sup> had put him on a level with Kallimachos; but had he not been cited several times by Stobaios and Athenaios we should have had almost nothing of his work left to us. As it was, only some ten fragments, consisting of twenty-two lines, averaging two lines each, remained. But on the discovery of the newly-found papyrus roll it became at last possible for us to appraise the judgment which ancient critics of merit, such as Pliny, had formed of Herodas the mimographer.

The importance of the find was felt by classical scholars in almost every branch. The textual critic, the historian of manners, the

<sup>1</sup> A portion of one column of the MS. had been already seen by Prof. Sayce in Egypt, and had by him been communicated to the *Academy*. See the *Academy* for April 19 and Oct. 11, 1890. Also H. Weil, *Revue des Études grecques*, iii. 309.

<sup>2</sup> See notes on i. 15 sq., 67 sq.; iii. 10; v. 32 sq.; vi. 37-39.

<sup>3</sup> *Ep.* iv. 3. Letter to his friend Antoninus: *Ita certe sum affectus ipse cum Graeca epigrammata tua, cum iambos (mimiambos one MS.) proxime legerem. Quantum ibi humanitatis! quam dulcia illa, quam amantia, quam arguta, quam recta! Callimachum me vel Herodum vel si quid his melius tenere credebam.*



archaeologist, the palaeographer, were all faced with fresh problems. The paroemiographer found a field after his own heart. The numismatist could glean fresh information from the seventh Mime. The references to Kos in the second and fourth Mimes appealed to many who had just before had their interest in that island awakened by the work of Paton and Hicks. And a wider public was attracted by the discovery of a writer whose methods presented several points of similarity to those of the Realists of our own day. The number of translations of Herodas that have already appeared in France and Germany is a sign that the interest in Herodas has been by no means confined to the learned.

The *editio princeps*.

A transcript<sup>1</sup> of the MS. of Herodas was published in the summer of 1891 by Dr. Kenyon, who, coming fresh from the laurels won by his work on Aristotle, gained scarcely less praise by the care and general correctness with which he presented Herodas to the world. His transcript was preceded by an Introduction summing up our previous knowledge of Herodas, and briefly analysing each piece, with valuable comments on various points of interest connected with the newly-discovered poems. At the same time appeared an edition by Dr. Rutherford.

Then the interest of scholars in the discovery showed itself in a number of articles, usually of criticism of the text<sup>2</sup>; while in a few cases isolated Mimes were edited with brief *apparatus criticus* and notes. Thus Bücheler edited Mime i in *Rheinisches Museum*; Kaibel iv and vi in *Hermes*; Gercke and Günther iii in the *Berliner Wochenschrift für klassische Philologie*. Early in 1892 appeared Herwerden's edition in the pages of *Mnemosyne*. In February, 1892, Bücheler followed up his edition of Mime i, already referred to, by a complete edition of the Mimes, of which a reissue, with additions and corrections, appeared in March of the same year. Crusius' valuable *Untersuchungen* bears in the preface mid-May, 1892. His first edition is dated June, 1892. Meister's edition (1893) closes the early era of activity in the study of Herodas<sup>3</sup>.

Contents of the MS.; and later discoveries.

The MS. thus given to the world contains seven poems, in a tolerably complete condition: viz. Προκυκλῖς ἡ Μάστροπος (90 vv.), Πορνοβοσκός (102 vv.), Διδάσκαλος (97 vv.), Ἀσκληπιῶ ἀνατιθεῖσαι καὶ θυσιάζουσαι

<sup>1</sup> *Classical Texts from Papyri in the British Museum*. London, 1891.

<sup>2</sup> We may mention, *honoris causa*, in this connexion the names of Blass, Bücheler, Crusius, Diels, Ellis, Headlam, Hicks, Jackson, Kaibel, Nicholson, Palmer, and Weil.

<sup>3</sup> For a list of the more important works and articles on Herodas that have appeared since 1891, v. *infra* at the end of the Introduction.

(95 *vv.*), *Ζηλότυπος* (85 *vv.*), *Φιλιάζουσαι ἢ Ἰδιάζουσαι* (102 *vv.*), *Σκυτεὺς* (129 *vv.*). The eighth poem (*Ἐνύπνιον*), as printed by Dr. Kenyon, consisted of but 3 *vv.* Besides the above, however, eleven detached fragments were preserved, including the title of one additional poem (*Ἀπονηστιζόμεναι*). The text of these new fragments was published in an Addendum to the volume containing the *editio princeps*<sup>1</sup>. There was then no reason to suppose that any other fragments existed. However; in the course of 1900, to use the words of Dr. Kenyon, 'a small box was sent to the British Museum which was found to contain a quantity of papyrus fragments. The fragments were very small, some of them being reduced to mere powder; but it was evident at first sight that they formed part of the great discovery' (of the year 1891). Dr. Kenyon adds that they must have remained in the possession of some native of Egypt when the main bulk of the discovery was transferred to the British Museum<sup>2</sup>.

These new fragments have been put together by Dr. Kenyon; and the results of his combinations show that the fragments form part of the four columns following next after the continuous portion of the roll. The new fragments have not been published in any edition previous to the present one.

The Mimes consist of short dialogues in verse, written in the metre known as the scazon or choliambic, and depicting scenes from everyday life. They are 'tableaux de genre,' drawn from personal observation<sup>3</sup>. They are written in the language of the common people, with its colloquialisms, vulgarisms, and a large number of proverbs, the features which are characteristic of that language, and which we find reflected, e. g. in Petronius and the *Pentamerone*. It is clear that Herodas, besides his personal observation, has drawn from literary sources, notably *Hipponax*, *Sophron*, and *Aristophanes*. However, in the manner in which he casts old material into novel form upon a small scale, and under strict conditions of technique, he is entirely Alexandrian<sup>4</sup>, and reminds us of nothing so much as the epigrams of the *Anthology*, notably those of *Asklepiades*, where the qualities are those of the best work in miniature.

The tone of the Mimes is also indicative of the society which they profess to represent. It is vulgar, sordid, even vicious. The first

<sup>1</sup> See also *C. R.* v. 480. Two additional titles (*Συνεργαζόμεναι* and *Μολπεινός*) are recorded by *Athenaios* and *Stobaios* respectively.

<sup>2</sup> 'Some new Fragments of Herodas': *Archiv für Papyrusforschung*, I. 379. *Mime viii*, with fragments 12-30 incorporated in the text, is printed on pp. 385-6 of that article. For fragments 31-60 see photographic plates 2 and 3 in this edition.

<sup>3</sup> Cf. H. Weil, *Journal des Savants*, 1893, p. 25.

<sup>4</sup> Cf. Headlam, article 'Herodas' in *Encyclop. Britannica* (edition x).

two of these qualities were at once apparent; the third quality became even more apparent when the real meaning of the sixth Mime was unravelled. It was then seen that in Herodas we had a convinced and uncompromising realist. It must be admitted of the things of which he writes that 'some are darker than you would like, and not family subjects'.<sup>1</sup> We need not, however, dwell unnecessarily on the grossness of part of Herodas' work, but rather endeavour to appreciate the art whereby his delineations even now retain their vitality.

Meaning of  
the word  
*μῦταμφοι*.

The word *μῦταμφοι* means simply 'mimes in iambi'; cf. the title of Babrius' work, *μυθίαμφοι*, i. e. fables in iambi. The name iambi covers the scazon as well as the ordinary iambic metre. In the Prooimion prefixed to Mime ix, Herodas seems to say that he had first employed the latter, but afterwards adopted the scazon. Both metres found warrant in the old Ionic *iambographi*. Archilochos and Simonides of Amorgos had used the iambus for purposes of satire. Hipponax had used the scazon for a similar purpose. On the word *ῥῆταμφοι*, which is sometimes used in connexion with Herodas, cf. Susemihl, i. 231, notes 91, 92, and my note on viii. 59.

Proper  
spelling of  
the author's  
name.

We have already stated that the name of the writer of the Mimes is unfortunately missing from the roll. We are therefore still left in doubt as to the proper spelling of Herodas. The name of this author is variously given in ancient texts as Herodes, Herodas, or Herondas. Pliny the younger<sup>2</sup> and Zenobios<sup>3</sup> give Herodes. Stobaios<sup>4</sup> supports both *Ἡρώδης* and *Ἡρώδας*. Against these is to be set Athenaios<sup>5</sup>; the Codex Marcianus of this author has in one passage *Ἡρώνδας*. Meister has adduced weighty evidence in favour of *Ἡρώδας* (with the iota subscript). (1) Grammarians attest the existence of the name *Ἡρώδης* = *Ἡρωίδης*, and inscriptions, until the second century B.C., preserve the form *Ἡρωίδας*; (2) the agreement of at least two independent sources, Pliny and Stobaios, with regard to the absence of the letter ν from the name of the poet, must prevail against the isolated evidence of Athenaios. Herwerden adds that *Ἡρώνδας* in Athenaios may be due to a misreading of the older and more correct *Ἡρωίδας*.

It is to be observed that the occurrence of the name Herodas on Graeco-Egyptian inscriptions is of no weight, as we have nothing to show that there is any connexion between these inscriptions and the writer of the Mimes. Names in -ωνδας (cf. *Παγώνδας*, *Ἐπταμειώνδας*)

<sup>1</sup> R. A. Neil, *C. R.* vii. (1893), p. 317, quoting Mr. Borthrop Trumbull on the *Old Masters*.

<sup>2</sup> *Ep.* iv. 3.

<sup>3</sup> *Flor.* 78, 6. 116, 18, 21-2 (*Ἡρώδου*); 98, 28. 116, 24 (*Ἡρώδα*); 74, 14 (*Ἡρώδου* al. *Ῥώδα*).

<sup>4</sup> *Cent.* vi. 10.

<sup>5</sup> iii. 86 B.

are mainly Boeotian, and if we assign this termination to the name of the poet, we must assume that this and similar forms are not indigenous to Kos, but came there with the immigration from Orchomenos in the fourth century B.C.<sup>1</sup> It has been suggested that the form in -ωδας is due to a corruption of -ωνδας. But as Ἡρώδης is a very common name, while Ἡρώδας is comparatively rare, we should have expected to find that if Ἡρώνδας was corrupted at all it would be changed not to Ἡρώδας but invariably to Ἡρώδης.

Hence Ἡρώνδας does not account for the existence of Ἡρώδας. On the other hand Ἡρώδας accounts both for Ἡρώνδας (as we have seen) and for Ἡρώδης (by the mere omission of iota), and is for this reason, and for those already given, to be preferred<sup>2</sup>.

Derivatives of the stem Ἡρω- are often found as proper names in Asia Minor; thus Ἡρωγένης (Mylasa), Ἡρώθεμος (Smyrna), Ἡρωνίκη (Smyrna). The hero in question was, according to Fick<sup>3</sup>, Herakles; according to Meister<sup>4</sup>, Asklepios, on the ground that these derivatives are found only in countries where the worship of Asklepios prevailed. We find on Koan inscriptions the proper names Βοῖδας, Σωσανδρίδας, Φιλαιπίδας, P.-H., Index I.

The date of Herodas cannot be fixed with certainty, but several pieces of evidence, all pointing in the same direction, are to be found in the Mimes themselves.

(1) i. 30-31: θεῶν ἀδελφῶν τέμενος, ὁ βασιλεὺς χρηστός, μουσήιον, κτλ.

See the note on this passage, where it is shown that the earliest possible date for the first Mime is 270 B.C. That the words θεῶν ἀδελφῶν refer to the second Ptolemy (Philadelphos)<sup>5</sup> and his queen Arsinoe (*et soror et coniunx*) is admitted, and this fixes the date as subsequent to the deification of Arsinoe in 270-69 B.C. But there is some doubt as to whether ὁ βασιλεὺς χρηστός refers to Philadelphos (285 to 247 B.C.) or to Euergetes (247-222 B.C.). For some time after the publication of Herodas it seemed to be generally accepted that Euergetes<sup>6</sup> was intended; but the 'king' referred to is just as likely to be Philadelphos, whose praises have been sung by the other Alexandrian poets, including Kallimachos and Theokritos. An objection has been raised that ὁ βασιλεὺς χρηστός cannot refer to one of the two θεῶν ἀδελφῶν, that the same person cannot be in the same breath θεός and βασιλεύς. This objection does not seem to me to be

<sup>1</sup> v. scholiast on Theokr. vii. 21.

<sup>2</sup> I have, however, used Herodas as the English form; Heroidas seems somewhat pedantic.

<sup>3</sup> *Griech. Personennamen*, p. 174.

<sup>4</sup> Cf. Susemihl, ii. 702.

<sup>5</sup> p. 752 sq.

<sup>6</sup> Rutherford, Weil, and Bücheler held this view.

serious. Herodas could surely refer to the excellence of Ptolemy as a man without denying his position in the Egyptian Pantheon. Moreover, if Euergetes is meant we should have expected some mention of the cult of the θεοὶ Εὐεργέται to balance the θεοὶ Ἀδελφοί. The Ptolemies were deified regularly with their consorts, and we find on Ptolemaic documents the list θεῶν Σωτήρων καὶ θεῶν Ἀδελφῶν καὶ θεῶν Εὐεργετῶν, &c.<sup>1</sup>

(2) The next indication of the date of Herodas is to be found in the fourth Mime (vv. 23, 73, 76-9). In the first of these passages a group of statuary in the temple of Asklepios is ascribed to the 'sons of Praxiteles,' i.e. Kephisodotos the younger and Timarchos, whose *floruit* is placed by Pliny in the 121st Olympiad, 296-293 B.C. The artistic activity of these sculptors<sup>2</sup> must have begun before 323 B.C., for they executed a portrait-statue of the orator Lykurgos who died in that year. They also executed a statue of the poetess Myro (*floruit* 284 B.C.). In Herodas they are referred to as still alive<sup>3</sup>; and it would not be safe to date the passage in question much later than 270 B.C.

(3) In Mime iv. vv. 76-79 Apelles is referred to as being lately dead: and his memory is defended against certain unnamed detractors<sup>4</sup> with an energy which shows that controversy on the subject of his work was still active. Apelles was born not later than 356 B.C. Assuming that Apelles was born in the year 356 B.C., and lived to the age of eighty, his death would fall in 276 B.C.; if then an interval of six years is left before the scene described in the Mime took place<sup>5</sup>, we have 270 for the date of Mime iv.

The fourth Mime was probably written at the time at which it purports to be written, i.e. soon after the death of Apelles. For it is plain that in the passage where Apelles is defended against his critics Herodas is speaking in his own person, expressing his own view of the great painter. These lines (iv. 76-79) would fall flat if written at a time when Apelles had been dead a long time; for, as Professor Palmer remarks<sup>6</sup>, 'detraction does not live long after death.'

<sup>1</sup> e.g. Tebtunis Papyri, 6, 17 sqq. Mahaffy (*Empire of the Ptolemies*, p. 130, n. 2) tacitly assumes that Philadelphos is meant at Her. i. 30. Previously he hesitated between Philadelphos and Euergetes, and also suggested one of the later Ptolemies, e.g. Philopator, on account of vi. 64 (*History of Greek Literature*, vol. i. pt. ii. p. [196]).

<sup>2</sup> iv. 25-6. There is no reason to suppose that this is an anachronism: cf. Mekler, *Neues vom den Allen*, p. 26.

<sup>3</sup> For the enemies of Apelles, cf. Pliny, *N. H.* xxxv. 89; Lukian *περὶ τοῦ μὴ βαλῆος πορεύειν διαβολῇ*, ch. 2.

<sup>4</sup> On the chronology of Apelles v. now Dziatzko in Pauly-Wissowa, s.v. Apelles who seems to favour a somewhat earlier date. I do not know on what authority, Palmer gave the date of Apelles' death as c. 290 B.C. (*Hermathena*, viii. 237).

<sup>5</sup> *Hermathena*, viii. 237.

(4) Reasons will be given in the next chapter for believing that Mimes i and iv contain imitations of Theokritos xv, the date of which<sup>1</sup> lies somewhere between 279 and 270 B.C.

(5) The works of art referred to in the fourth Mime have been studied by Gurlitt<sup>1</sup>, who endeavours to fix the date of the Mime by considerations based on the subjects depicted. His conclusion is that the Mime is probably to be placed somewhere between 270 and 260 B.C.

To sum up this evidence: the date of Herodas i cannot be earlier than 270; and that of iv is 270 or a little later. We can scarcely attain to greater precision than this. I should fix the date of Herodas' birth as about 300 B.C. There is no evidence that he lived to see the reign of the third Ptolemy (Euergetes), who ascended the throne in 247 B.C. We may therefore assign as the lifetime of Herodas 300–250 B.C.<sup>2</sup> He would thus be a younger contemporary of Theokritos (born c. 310 B.C.), cf. below, ch. III.

The scene of two of the Mimes (the second and fourth) is unquestionably Kos. There is considerable probability that the scene of Mimes i, iii, and v is also to be laid there<sup>3</sup>. The home of Herodas.

This conclusion is supported by the fact that there is a remarkable similarity between the proper names mentioned in the Mimes and those found on Koan inscriptions, or known to be connected with Kos. Thus to take only a few of the names of persons common to Herodas and to the Koan inscriptions we find *Ἀρτεμῖς*, *Βεῖας*, *Βίτωνα*, *Γυλλίς*, *Ἑκατῇ*, *Ἑρμῶν*, *Εὐβούλῃ*, *Εὐθείῃς*, *Κανδᾶς*, *Κοκκάλῃ*, &c.<sup>4</sup> Moreover the derivative syllables from which proper names in Herodas are formed present an equally striking resemblance<sup>5</sup>; thus with *Μητρίχη* (Her. i) cf. *Ἰππίχη* (P.-H.), with *Βάτταρος* (Her. ii) cf. *Βίτταρος Μινάμων* (P.-H.), with *Βίτωνα* (Her. v) cf. *Πλάτωνα* *Γλύκωνα* *Φίλωνα* (P.-H.),

<sup>1</sup> *Archäol.-epigr. Mittheil. aus Oesterr.* xv. 169 sqq. Meister puts the date of Mime iv between 284 and 280 B.C. He thinks that Ptolemy Philadelphos, who began to reign in 285 B.C., proceeded without delay to adorn the Asklepieion with works of art. But of this there is no evidence: see pp. xx sq.

<sup>2</sup> The view put forward by Professor Ellis that *Μάρων* in iii. 24 was the poet Vergil is untenable (v. note *ad loc.*). The same scholar has put forward, in reference to ii. 73, a view according to which that Mime could not be earlier than the reign of Philip III of Macedon (220–179 B.C.). This view also must be rejected (v. note). Wilamowitz gives it as his opinion that Herodas lived to the end of the third century B.C. (*Nachr. v. d. Gött. Ges. d. Wiss.*, 1894, p. 29 n.).

<sup>3</sup> v. the Introductions to the several Mimes, where the necessary details are given. For the scene of vi and vii, v. *Introd.* to vi.

<sup>4</sup> For a complete list see Crusius<sup>1</sup>, *Index Nominum*, I, II, III.

<sup>5</sup> The analogy has been fully worked out by Gurlitt: *Archäol.-epigr. Mittheil. aus Oesterr.* xv. 169 sqq. P.-H. = Paton-Hicks, *Index I*, where see references.

with *Μυραλίνη* (Her. vi), *Ματαλίνη* (Her. i), cf. *Μικυλίνη Αισχυλῖνος Δροσῖνος* (P.-H.).

It has been pointed out that the geography of Herodas is almost exclusively that of the eastern side of the Aegean. Thus we have allusions to Chios, Erythrai, Brikindera (in Rhodes), Abdera, Phaselis<sup>1</sup>. The mention of the daric (vii. 102, 106, 122) points to the same conclusion, and the prevalence of names beginning with *Μητρ-* implies an Asiatic locality.

It is plain from what has been said, that Herodas was very familiar with Kos and its people, and that he must have lived for some considerable time on the island. Whether he was a native of Kos, or was merely attracted thither like other literary men of his day, we cannot tell.

It will be shown that during the era of the early Ptolemies, and especially in the time of Ptolemy Philadelphos, relations between that island and the Alexandrian court were of the friendliest. Kos enjoyed constant intercourse with Alexandria by sea, and to the literary men of Alexandria was a sort of retreat, where they could devote their time to quiet study, far away from the noise and bustle of the great city.

However, the Doric form of the name in *-das* favours the theory that Herodas was a Koan<sup>2</sup>. We seem to find further traces of this (1) in the affectionate tone of *Κῶν γλυκῆαν* (iv. 2), and (2) in the defence of Apelles (iv. 72-79), who, though an Ephesian by birth, had settled in Kos, and painted for the Koans some of his most famous pictures.

The scene of two of the Mimes, vi and vii, is probably laid at Ephesos<sup>3</sup>. Herzog has suggested<sup>4</sup> that Herodas had lived for some time in that city, which he would naturally visit as the birth-place of his master Hipponax, and also of Apelles (cf. iv. 72). There may be a reference to the temple of Artemis at Ephesos in i. 26 (v. note). But the direct evidence in support of this theory is after all slight.

Sketch of  
the history  
of Kos.

The history of Kos has been excellently sketched by Paton and Hicks in the Introduction to their standard book<sup>5</sup> based on the results

<sup>1</sup> v. notes on ii. 57-59, iii. 45, 51, v. 32 (*Ἰτραπεῶν*), vi. 58, vii. 86; also Introduction to Mime vi.

<sup>2</sup> This view is held e.g. by Crusius, *Unters.* p. 187 (cf. however his German translation, p. xxiiv, where he seems less positive). Crusius also refers to the Doric forms found in Herodas in confirmation of his view: see, however, ch. V (Dialect).

<sup>3</sup> v. Introduction to Mime vi.

<sup>4</sup> *Berl. phil. Woch.*, 1898, 1249-1253 (review of Olschewsky's work). Cf. Crusius (German translation, l.c.).

<sup>5</sup> *Inscriptions of Cos*. Oxford: Clarendon Press, 1891. This book has an excellent map.

of excavations in that island; and more recently Herzog<sup>1</sup> has investigated the ancient remains afresh, with the result of adding many new inscriptions, and much fresh information. The following account of Kos down to and during the time of Herodas is based on the two works referred to, to which I would here render acknowledgements for the assistance derived from them throughout this edition.

Next to Rhodes, Kos is the largest of the Dorian Sporades. Its circumference is given by Strabo as 550 stades, by Pliny the elder as 100 Roman miles. The island falls into three divisions (1) the eastern district, bounded on the south by a high range of mountains; upon these mountains are the healing springs, which are still famous; (2) a plateau furrowed by watercourses, and for the most part desolate and barren; (3) the mountainous western district, with a distinct range of its own.

Most of the island is remarkably fertile, and noted for its wines. Kos is badly supplied with harbours. Its people were of a sober, steadfast character, as befitted their Doric origin. The youths of Kos were famous for their beauty<sup>2</sup>. They adhered faithfully to ancient ritual, especially in regard to the worship of Asklepios, which came to them from the mainland of Greece<sup>3</sup>. In the fifth century the Koan school of medicine, which continued famous for a considerable period, was founded by Hippokrates; he based his observations on the votive models in the temple of Asklepios, which constituted a kind of anatomical and pathological museum.

The history of the settlements on the island is as follows. In the Homeric catalogue<sup>4</sup> we find Kos, with its dependent islands (Nisyros, Krapathos, Kasos, and the Kalydnian group), sending a contingent of thirty ships to help the Greek cause. The contingent is led by Pheidippos and Antiphos, the sons of Thessalos, a Herakleid. In the *Iliad* we also hear twice<sup>5</sup> of Herakles having been carried to Kos by contrary winds through the anger of Hera, on his way from the sack of Troy. He is attacked by the natives of Kos, according to the fuller form of the legend, and slays the king of the island, Eurypylos, marries his daughter Chalkiope, and begets a son, Thessalos. This legend is now seen to be referred to by Herodas<sup>6</sup>. Thus, even

<sup>1</sup> *Koische Forschungen und Funde*. Leipzig, 1899.

<sup>2</sup> Cf. i. 29 (*venpionoi*): Kos could appreciate the handsome young Egyptians.

<sup>3</sup> Wilamowitz (*Sybolos*, 49) believes that it came from Thessaly. v. Thraemer in Pauly-Wissowa, s. v. Asklepios. Hicks (Introd. p. xv) says it came from Epidaurus, but Paton (Appendix F, p. 347) refers its origin to Knidos.

<sup>4</sup> *Iliad*, ii. 676 sqq.

<sup>5</sup> xiv. 255, xv. 28.

<sup>6</sup> At ii. 96.



before the Dorian migration and the colonization of Ionia there was a Dorian settlement in Kos. It is thought probable that these Dorians came from Argolis. Herodotos<sup>1</sup> tells us that Kos and the adjacent islands were colonized from Epidauros, and in this way the old Dorian element was strengthened. The sterner features of the Dorian character were, however, mollified in Kos. The discipline (*ἀγωγή*) of Sparta and Crete is not found there, though the population of the island was purely Dorian, and was divided into the three Dorian tribes, the Dymanes, Hylleis, and Pamphyli. Six of the cities in this region formed a religious league, the Doric Hexapolis. They were, besides Kos, Lindos, Ialysos, Kamiros, Knidos, and Halikarnassos. These states met at the temple of Apollo on the Triopian promontory, to take part in the worship of the god and also in games. Later on Halikarnassos was expelled, and the Hexapolis became a Pentapolis.

The dwellings of the earliest inhabitants of Kos were on the north-east coast, near the present town of Kos. The fountain Burinna<sup>2</sup>, which is alluded to by Theokritos<sup>3</sup>, and still remains, is situated in this region. The Dorian settlers saw the advantage of this side of the island, which brought them closer to the mainland; they did not, however, confine themselves to the east coast, but spread over the island *κατὰ κόμην*. In the sixth century the Lydo-Persian wars forced them to change the capital of the island to the opposite side, where they built *Ἀστυνάλεια*, which served as the capital until the fourth century.

Kos in the  
fifth cen-  
tury B.C.

In the fifth century we hear of Kos several times.

(1) It had been under the rule of Skythes, whose son Kadmos<sup>4</sup> voluntarily resigned the tyranny; but the Karian queen Artemisia had been allowed to include Kos in her satrapy, and with three other states Kos sent a contingent of five ships with the queen to aid Xerxes<sup>5</sup>: a curious contrast to its efforts of bygone days against the barbarian.

(2) In the Athenian tribute-lists Kos is set down as paying 3½ to 5 talents: a relatively large sum, which shows the prosperity of the island.

(3) At the beginning of the Peloponnesian War Kos is reckoned as one of the allies of Athens. Towards the end of the war it was visited with both earthquake and invasion. The earthquake of

<sup>1</sup> Hdt. vii. 99.

<sup>2</sup> Now Vourina. It still supplies the modern city *Χάρπα* (on the site of *Κάρη ἡ Μεσσηνίας*). <sup>3</sup> vii. 6. <sup>4</sup> Hdt. vii. 164. <sup>5</sup> Hdt. vii. 99.

413 B.C. was the worst in the recollection of Thukydides<sup>1</sup>, and destroyed a great part of the town of Kos (Κῶς ἡ Μερονίς). Soon after this, Astyochos, the Spartan admiral, landed and inflicted great damage (412 B.C.). Later on in the same year, Kos revolted against Athens, whereupon Alkibiades landed and plundered extensively. He repeated this in 408 B.C. None the less Kos held to the Spartan side.

In 394 B.C., however, it deserted Sparta, owing perhaps to its increased importance, and to the democratical ideas which had sprung up. In 366 B.C. there was a sharp struggle between the old oligarchical and the new democratic party, which resulted eventually in a compromise. All Koans of the various townships were to become citizens of one city, to be named Kos, and to be built at the harbour on the east coast. It was to be the πόλις, the townships were to stand to it as δῆμοι<sup>2</sup>. In other words the συνουκισμός of Kos was carried through. No doubt the requirements of trade had something to do with the rise of the party of progress. Expansion of trade imperatively required a harbour on the east coast, both because of the proximity of such a harbour to the mainland, and also because the trade from Egypt, Rhodes, and Syria passed through the narrow straits to the east of the island.

After these reforms the city made great strides in wealth and power<sup>3</sup>. Its numbers were presently swelled by refugees from Orchomenos, when the Thebans destroyed that city (364 B.C.). But the democracy soon gave offence, a fact which Aristotle<sup>4</sup> attributes to the bad advice of its leaders; the oligarchy, at the instance of Maussollos of Karia, took the initiative, and Kos, with Chios and Rhodes, seceded from Athens. The social war of 357-355 B.C. followed. Athens was unable to reduce the allies, and concluded peace with them in the latter year. Kos passed before long into the hands of the lieutenants of Alexander the Great. From Macedon it next came under the influence of the kings of Egypt.

One of these was destined to be brought into especially close relations with the island. In 309 B.C. Ptolemy I brought Queen Berenike to Kos on account of the salubrious climate and the excellent medical school. Her son, Philadelphos, was born in the island the same year, and this established Kos in great favour with the Egyptian

<sup>1</sup> viii. 41.

<sup>2</sup> The Demes were named Φόξα, 'Αλεῖς, 'Ιερία, 'Αλάσαρνα, 'Ισθμός: we have also δῆμος 'Αντιμαχιδᾶν καὶ Αἰγυλίων καὶ 'Αρχιαδᾶν.

<sup>3</sup> P.-H. xxvii, xlix ff.; cf. Strabo, xiv. p. 657; Diod. Sic. xv. 76.

<sup>4</sup> *Politics*, p. 1304 b.

dynasty<sup>1</sup>. It was permitted to have its own mint, and it attracted to itself many famous writers from Alexandria. Philetas, who founded the Alexandrian elegy, was born in the island, and many others, whose names will be given presently, sojourned there for a longer or shorter time. There was probably a daily service of vessels between Kos and Alexandria at this time.

The reputation which the island enjoyed at the end of the fourth century for its good government, is well illustrated by a rescript of Antigonos, who, in carrying the population of Lebedos over to Teos, orders that until a new code can be drawn up the laws of Kos are to be used by the population of the new city<sup>2</sup>. The date is between 306 and 301 B.C.

Literary  
activity of  
Kos under  
the early  
Ptolemies.

The literary activity of Kos at this time was very remarkable, and a charming picture of this aspect of life on the little island has been painted for us by Theokritos (Idyll 7). Philetas of Kos was tutor of Ptolemy II when he was crown prince (circ. 295-292 B.C.), also of Zenodotos and Hermesianax. He undoubtedly had considerable influence over a number of writers, including Theokritos, Leonidas of Tarentum, Alexander Aitolos, Nikias, Asklepiades, and possibly Hegesianax and Simmias of Rhodes. The period of Philetas' activity as the head of this group of literary men is given by Susemihl as 292-285 B.C.<sup>3</sup> Philadelphos possibly contemplated the foundation of a Koan University, having as its nucleus the school of medicine, but comprising other faculties, such as *poetry*, *astronomy* (represented by Dositheos and later by Berosos of Babylon: cf. *τὸν ἀστροδιφύων*, iii. 54), *philosophy* (represented later by Ariston of Kos), *grammar* and *rhetoric* (on which last see Philodemos, *περὶ ῥητορικῆς*, p. 44). This last-named faculty is particularly interesting to us in connexion with the second Mime. The Koan school of rhetoric seems hardly to have been independent; in the time of Philodemos it was ancillary to Rhodes, on which Kos was then politically dependent. At the time of Herodas the Attic influence was predominant; some have traced in the speech of Battaros imitation or travesty of Hypereides; while there is at least one certain case where the influence of Demosthenes is traceable<sup>4</sup>.

It has been suggested that when Ptolemy Philadelphos came to the

<sup>1</sup> Philadelphos reckoned Kos as belonging to the Egyptian dominions (Droysen, *Hellenismus*, iii. 1, p. 380; P.-H. p. 7).

<sup>2</sup> As Charondas is not named in the rescript, it may be assumed that only part of his code was in use in Kos; cf. Mime ii.

<sup>3</sup> i. 292, n. 290: see also Maass, *Aratea*, ch. viii, and editors of Theokritos.

<sup>4</sup> Herzog, p. 212 sqq.; cf. Introduction to Mime ii.

throne of Egypt he gave orders for the embellishment of the Asklepieion, which existed certainly as early as the fifth century. A commission may have been given to Apelles, who painted for Kos his most famous work, the Aphrodite Anadyomene, and likewise another Aphrodite. As he left the latter unfinished when he died, it seems probable that he died in Kos.

The Asklepieion<sup>1</sup> is described by Strabo and by Aristeides, who both visited it in person. It was, according to Herzog, near the walls of the modern town Χώρα, which corresponds to the ancient Κῶς (ἡ Μερωπὶς). But Mr. W. R. Paton had expressed his belief 'that the remains of a large marble temple, situated near a ruined convent called Παναγία Τάρσου, at a distance of over two miles west of the town, belonged to the sanctuary of Asklepios. Excavations on this site, conducted by Herzog in 1902, proved that Mr. Paton's opinion was correct. The temple itself, which is peripteral, with six Doric columns at either end and eleven at the sides, was probably built about the beginning of the second century B.C., on the site of earlier temples. Below the flight of steps leading up to the temple terrace are remains of an older and smaller temple *in antis*. The altar, which stood on the east of this building, appears to have resembled in plan the great altar of Pergamum, though on a simpler scale. Near the altar are the bases of statues dedicated to Asklepios, which are referred to in the fourth Mime of Herodas' (*Classical Review*, xvii. 280, from *Arch. Anzeiger*, 1903).

The Asklepieion and recent discoveries.

The following account of the constitution of Kos at the time of Herodas may be of interest. The body politic was composed of members of the three Dorian tribes. Each tribe seems to have comprised nine χιλιαστίες, three of which made up an ἐνάτα (i.e.  $\frac{1}{3}$  of the whole body of citizens). Each tribe had its ταμίας. The στρατηγοὶ of Kos were elected one from each tribe. After 366 B.C. the demes of Kos had the same relation to the πόλις, the σύμπας δῆμος, and the tribes, as the corresponding divisions had in Attica. Each δῆμος comprised members of every tribe, and had its own δάμαρχος and ταμίαι.

Constitution of Kos.

The citizens were divided, in point of age, into πολῖται, νέοι, ἱφθβοί, παῖδες.

The assemblies of the state were the βουλὰ and δῆμος (ἐκκλησία). The number of the βουλὰ is not as yet certain, but it must have been a multiple of three.

<sup>1</sup> Cf. P.-H. p. 137.

The eponymous magistrate was called *μόναρχος*. There was a priest with the title *γεραφόρος βασιλέων*.

The generic name for the boards of magistrates was *ἄρχοντες*. The board of *προστάται*<sup>1</sup> corresponded to the Athenian *πρυτάνεις*. Their number is unknown, but like that of the *βουλὰ* must have been a multiple of three. They met in a *πρυτανεῖον*.

The *στραταγοὶ* were three in number, one from each tribe. Their duties were connected with civil administration, as in other cities.

The *πωληταὶ* were concerned with state contracts. The priest-hoods were, however, put up to sale by the *στραταγοί*, a peculiar method of increasing the revenue. We must remember that there were considerable perquisites attached to the office of priest.

We also hear of officers called *ναποῖαι*, who appear to have been officers of the deme, and not, as elsewhere, of the state.

## II. THE MIME.

Origin of  
the Mime.

*Mimus* (*μῖμος*) is connected with *μιμῆσθαι*, and signifies an imitation or imitator of a situation or person<sup>2</sup>. A Mime is a piece depicting actual life, generally the life of the common people, and employing their language. It differs from a drama in two respects: (1) while in the case of the drama the action is important, the Mime is chiefly concerned with the representation of character; and (2) the Mime has no chorus.

At first imitation (*μίμησις*) was mere buffoonery, without any literary merit, and perhaps without even the aid of language. Thus we hear in Plato (*Rep.* 396 B) of persons who imitated the neighing of horses, the lowing of bulls, the roaring of the sea, and other noises. Imitation, however, would soon require appropriate gesture, as in the case of those who imitated sailors, women, lovers, drunken men, &c.; and in time a sketch in words would be added in order to fix more clearly in the minds of the audience the character delineated. But even so the entertainment would be of the nature of an improvisation, suitable to the character of a southern people.

Evolution  
of the  
literary  
Mime.

The literary value of the Mime was as yet insignificant; the pieces were performed in the market-place or at the jugglers' booths<sup>3</sup>, where such vivid representations of men and things attracted crowds of

<sup>1</sup> Cf. Her. ii. 40.

<sup>2</sup> Diomedes, *G. L.* I. 491 *μῖμός ἐστι μίμησις βίου τὰ τε συγκεχωρημένα καὶ ἀσυνγέγραπτα περιέχων*. Donatus says the mimi were so named, '*ab disturna imitatione vitium rerum et levium personarum*.' Führ, *de Mimis Graecorum*, p. 15.

<sup>3</sup> ἐν τοῖς κύκλοις, ἐν τοῖς θαύμασι. Athen. x. 452 f.

amused spectators. In the houses of the wealthy they were acted after banquets for the entertainment of the guests; we read, e.g. in Xenophon's *Symposium*, of the marriage of Theseus and Ariadne being thus represented in the house of Kallias at Athens. As yet symbolic gesture formed the chief part of the Mime, whence those who acted in the Mimes are often called ὀρχησταί ('dancers'). The literary Mime seems to be derived from the old Phallic comedy of Athens. Though Eupolis and Aristophanes headed a reaction against this, they had only a partial success at Athens, while in the Dorian states the popularity of the Phallic comedy was always great. It reached Tarentum from Sparta, Syrakuse from Korinth, and thus it struck root and developed new forms in Sicily and Southern Italy. Epicharmos raised its rough improvisations to the dignity of dramatic poetry. Rhinthon employed it for purposes of travesty, while in the hands of Sophron, the inventor of the Mime, comedy attained to a vivid realism which won the admiration of Plato himself<sup>1</sup>.

Sophon of Syrakuse is to be assigned to the fifth century B.C. Sophron. What we know of him is mainly derived from Suidas<sup>2</sup>, and the other lexicographers, also from the Scholiasts on Nikander, Theokritos and Athenaios (see Gaisford's *Suidas*). We learn that he wrote two kinds of μῖμοι, called ἀνδρείοι and γυναικεῖοι; the names of some of the former are Ἀγγελος, Θυνοβήρας, Γέροντες Ἀλκίς, while among the μῖμοι γυναικεῖοι are mentioned Ἀκαστρίαι ('the Women Quacks,' from which the second Idyll of Theokritos is borrowed), Θάμναι τὰ Ἴσθμια (whence Theokritos xv), and Πανθήρα. The subjects of these pieces were drawn from the world of ordinary men and women. Their popular character is shown by the frequent use of proverbs, and comparison with Theokritos and Herodas shows that this was a regular feature of the Mime. From the fact that Plato is stated to have derived from Sophron the form of his dialogues, we may infer that Sophron's characters themselves spoke in dialogue.

After Sophron, the Mime was cultivated by his son Xenarchos. Xenarchos. Of him we know little except that he used the Mime as the vehicle of political satire, and its history is broken from this point and only continued when we reach Theokritos<sup>3</sup>.

<sup>1</sup> Cf. E. Reisch in Dörpfeldt, *D. gr. Theater*, 312 sqq.

<sup>2</sup> Σόφρων Συρακούσιος, Ἀγαθοκλέους καὶ Δαμασσυλλίδος· τοῖς δὲ χρόνοις ἦν κατὰ Πέρην καὶ Εὐρωπὴν, καὶ ἔγραψε μῖμους ἀνδρείους καὶ μῖμους γυναικείους· εἰσὶ δὲ καταλογίῃ (i.e. in a kind of rhythmic prose, v. *infra*) διαλέκτῳ Δωριδί. The fragments have been collected by Blomfield (*Museum Criticum*, ii. 340 sqq., 559 sqq.); by Ahrens in his *Greek Dialects*; by Botzon (*Programm*, Marburg, 1867), and most recently by Kaibel, *Comm. gr. fragm.*, vol. i. fasc. prior.

<sup>3</sup> M.M. Croiset (*Littér. grecq.* v. 173) would reckon as a Mime the interesting

Theokritos.

Till the discovery of Herodas, the second, fourteenth, and fifteenth pieces of Theokritos were our chief source of information as to the character of the Mime in Greek. In ii, Theokritos tells how Simaitha, deserted by her lover, seeks to bring him back by magic in the still midnight. No one is near but her servant; Simaitha chants the song, and by the magic wheel (*λυγέ*) throws her spells round the faithless Delphis. She tells the moon, sailing overhead, the story of her ill-requited love.

xiv is cast in the form of a narrative. Aischines tells of a certain merry gathering, at which a spiteful jest on the part of one of the company leads to a quarrel between Aischines and his mistress. Despairing of a reconciliation he is about to enlist in the service of Ptolemy. This idyll is very dramatic; the class of life represented in it reminds us of Herodas; while the praise of Ptolemy recalls the passage (Her. i. 27) in praise of Egypt and its monarch, to which reference has already been made.

The scene of Theokritos ii is certainly, and that of xiv very probably, laid in Kos.

In xv, Theokritos again touches on Egypt; but this time more fully and of set purpose, giving a description of a day in Alexandria spent by two Syrakusan dames in visiting the Adonis feast. The greater part of the idyll is a sketch of their conversation and adventures on the way.

In this idyll, Theokritos has made innovations of an important character; (1) he has changed the scene twice, the piece being divided into three acts, of which the first takes place in the house of Praxinoa, the second in the street, the third in the king's palace; (2) the number of the characters is greater than usual. Besides Praxinoa, Eunoa (her slave), Gorgo (her visitor), we have an old woman and two strangers. The number of characters in a Mime is as a rule not more than three.

In the hands of Theokritos the Mime departed somewhat from the characteristics which had previously marked it, especially its realism. Theokritos draws, it is true, his characters and incidents from the people. Simaitha and Delphis (the unfaithful lover) in ii, Aischines and his friends in xiv, Praxinoa and Gorgo in xv are all drawn

piece published in 1896 by Dr. Grenfell, 'An Alexandrian Erotic fragment and other Greek papyri.' It is a monologue of about fifty lines, in which a woman complains that her lover has deserted her. Author and date are unknown. A Mime which in subject is closely akin to Her. v has been published in *Oxyrhynchus Papyri*, ed. Grenfell and Hunt, Part III. 413, pp. 41-57, but too recently to be discussed in this edition.

from the common folk of his 'time; while the incidents in ii and xiv at least are of a somewhat sordid nature. These three pieces thus show the same return to nature as the bucolic poems; but in neither class of poem is Theokritos wholly true to nature. He has added to each a delicacy and refinement of treatment, and a beauty of expression all his own. We forget the sensuality of Simaitha, the brutality of Aischines, the hot temper of Praxinoa in the pleasure which the poetry gives us. Moreover, the use of the hexameter is a clear proof that Theokritos treated the Mime from the point of view of a poet<sup>1</sup>. This metre is a far more polished medium of expression than the prose which Sophron had employed; and Theokritos has elaborated it in ii, xiv, and xv no less carefully than in his other poems. In a word, realism in the Mime as used by Theokritos, is tempered by poetic feeling.

Phoinix<sup>2</sup> of Kolophon, whose date is uncertain, wrote in choliambi short sketches from the life of his own and also of earlier times. His longest fragment, the *Kopuvioraí*, will be found at the end of Crusius' editions of Herodas.

Hermeias of Kurion, and Parmenon<sup>3</sup> of Byzantium, are cited as writers of choliambi. Whether their work, like that of Phoinix, could be classed under the title of Mime is doubtful.

Such, in brief, is the history of the Mime down to the time of Herodas<sup>4</sup>. The scanty evidence at our disposal unfortunately does not warrant us in determining how far Herodas was influenced by the originator of the Mime<sup>5</sup>. The piece of Sophron called *Θάμνου τὰ Ἰσθμία* (where τὰ Ἰ. is more probably a sacrifice to Melikertes than the Isthmian games), was, we know, the model to Theokritos for his Adoniazusai (xv); and there is considerable probability that Herodas utilized the same piece of Sophron for his fourth Mime. None of the other Mimes of Sophron suggest by their titles comparison with those of Herodas. Some future discovery may give back to us a complete Mime by Sophron, on the strength of which a comparison may be instituted between him and Herodas. The relationship between Theokritos and Herodas, both of whom were imitators of Sophron, will be considered in the next chapter.

<sup>1</sup> Cf. Dalmeida, Introduction, pp. 10 sqq.

<sup>2</sup> Susemihl, i. 229.

<sup>3</sup> Id., i. 235.

<sup>4</sup> For the popularity of the Mime at this time or a little later, cf. the inscription in scasons, Dittenberger, *Rh. Mus.* xxxiv. 463, on a statue erected to Nikias γνάμψ τε ἱερατὶ . . . τεργάνων τε μέλων οὐδ' ἔγραψεν δασεῖας.

<sup>5</sup> For evidence that Herodas imitated Sophron, see Crusius, *Unters.* p. 187; also pp. 51, 115, 129.



Literary  
models of  
Herodas.  
Hipponax.

Besides Sophron and the writers of Mimes generally, there were others under whose influence Herodas came or may have come. The first of these stands apart from the rest in respect of the amount of the influence which his work exercised over Herodas. In the Prooimion to the second Book of the Mimes Herodas refers by name to Hipponax, the celebrated Ionian lampoonist of the sixth century B.C. 'I sing my limping lays to the future generations of Ionians after the manner of Hipponax.' The debt which Herodas owed to Hipponax was manifold; (1) *vocabulary*<sup>1</sup>: the proverbial phrases and much of the racy vigour of Herodas' style was probably based on the terse and robust language of Hipponax. (2) *dialect*: Hoffmann considers that all that seems to be antique and individual (*alles allertümliche und eigenartige*) in the dialect of Herodas is really taken from the earlier poet<sup>2</sup>. (3) *the names of some of his characters*: Μητρότιμος, in Hipp. fr. 78, recalls Μητροτίμη in Her. iii. (4) *incidents*: the similarity of a few of the longer fragments of Hipponax with Herodas is so great, that Herodas seems to have taken from Hipponax the idea for a whole passage or scene: cf. e.g. Her. ii. 23 with Hipp. fr. 19, quoted in note to that passage. That Hipponax was much read by the Alexandrians is plain from Kallim. fr. 92, who describes himself as a sort of Hipponax *redivivus*: v. ch. III, *infra*. Also the scazon, the metre of Hipponax, was frequently used by the Alexandrians: see ch. V (Metre).

Other in-  
fluences.

The other influences which probably helped to mould Herodas were (1) Epicharmos; (2) the Old Attic Drama, including the Tragedians and Aristophanes; (3) the Attic Orators; (4) Sotades and the *κιναιδολόγοι*; (5) Rhinthon; (6) the New Comedy.

(1) Epicharmos, born in Kos, but taken in early life to Syrakuse, was the first to introduce comedies of character. His 'Ἀγρωστῖνος (countryman), and Θεαροί (sightseers) were plays of this kind. The latter play represented visitors to Delphi viewing the offerings in the temple of Apollo; and the similarity of plot to Herodas' fourth Mime is at once apparent. This play of Epicharmos may have suggested to Sophron his *Θάμνειναι τὰ Ἴσθμια*, which as we have seen was imitated by Theokritos. Very probably Herodas knew of the work of his fellow countryman, who had shed lustre on the little island of Kos. On the relations between Kos on the one hand, and Sicily and Southern Italy on the other, cf. Crusius, *Unters.* p. 36.

<sup>1</sup> e.g. *λῶπος*, Hipp. fr. 3, cf. Her. viii. 36; *δασερίσσεια*, *δασέριαι*, Hipp. fr. 18, 19, cf. Her. ii. 23; *κοχῶσαι*, Hipp. p. 500 Bgk., cf. Her. vii. 48.

<sup>2</sup> iii. 196; v. note on Her. iii. 71.

(2) Parodies of the Tragedians may be noted occasionally in Herodas; thus in iii. 5 *ἐκ μὲν ταλαίνης τὴν στέγην πεπόρθηκεν, ἐκπορθεῖν* and *στέγη* (v. note ad loc.) are both derived from Tragic diction: cf. also the *Μολπεινός*, x. 3, and notes on i. 57, v. 20, viii. 2.

Aristophanes has furnished Herodas with at least one noteworthy phrase at iii. 66 (v. note). The *βαυβών* may have been derived from Aristophanes (v. *Introd. to vi*). The *Lysistrata* is the source of both these borrowings; the *Wasps*, however, seems to have been more largely used by Herodas than any other play.

The following is a list of passages in Aristophanes which suggest comparison with Herodas:—

- Acharn.* 368 (ἀμέλει); cf. Her. v. 85.  
 683 (τονθορού(οντες); cf. Her. vi. 7.  
 743 (ῆ λιμός); cf. Her. ii. 17.  
 749 (λῆς); cf. Her. iv. 94.  
 772 (αἰ λῆς); cf. Her. viii. 6 (εἰ θέλεις).  
 945 (ἐκ ποδῶν κρέμαιοτο); cf. Her. iv. 78 (ποδὸς κρέμαιοτο).  
 1166 (Ὀρίστης, the footpad); cf. Her. ii. 13 sq.
- Knights.* 424 (κοχῶνα); cf. Her. vii. 48.  
 872 (ζεύγος ἐμβάδου); cf. Her. vii. 80.  
 889 (βλαυντία); cf. Her. vii. 58.
- Clouds.* 763 (μηλαλόνθη); cf. Her. xii. 1. 2.  
 963 (γρύξαντος; cf. *Wasps*, 374, &c.); cf. Her. iii. 37, 85; vi. 34.  
 1126 (τοῦ τέγους τὸν κέρμιν . . . συντρίφωμεν); cf. Her. iii. 44.  
 1156 (αὐτοὶ τε καὶ τάρχαῖα καὶ τόκου τόκου); cf. Her. v. 51 (αὐτὸς σὺ καὶ τάρχαῖα καὶ τόκου τείσεις).
- Wasps.* 39 (τυρτάνην); cf. Her. ii. 90.  
 140 (μυσπολεῖ τι: τι = 'a little'); cf. Her. i. 7 (στρέφω τι).  
 152 (τίς τὴν θύραν; so Starkie); cf. Her. i. 3 (τίς τὴν θύρην;).  
 213 (τί οὐκ ἀπεικονήθημεν;); cf. Her. vii. 77.  
 „ (ἔσον στίλην); cf. Her. vii. 33 (οὐδ' ἔσον βοπήν).  
 254 (νουθετήσετε); cf. Her. vii. 11.  
 295 (δήκουθεν); cf. Her. ii. 2.  
 313 (βόσκειν); cf. Her. vii. 44 (Crustus).  
 363 (ὥσπερ με γαλήν) for ὥσπερ γαλήν με; cf. Her. iii. 33 (ὥσπερ νιν ἐκ τετραμήνης).  
 „ (the thievishness of the γαλή; cf. *Peace* 1151); cf. Her. vii. 89.  
 425 (εὖ εἰδῆ with hiatus); cf. Her. ii. 43.  
 433 (Φρέξ); cf. Her. ii. 100; iii. 36.  
 524 (τὸ δεῖνα); cf. Her. i. 44.  
 603 (omission of ὥσπερ in similes); cf. Her. vi. 14 (v. note).  
 615 (ἀλωρή); cf. Her. ii. 25.  
 648 (μύλην . . . νεόκοπον); cf. Her. vi. 84.  
 756 (πῶς μοι ψυχή;); cf. Her. iii. 59; v. 9.  
 770 (πάντων); cf. Her. vii. 89, 127.  
 805 (hiatus after τί; cf. 956); cf. Her. v. 10 (note).  
 827 (ἐν τῷαῖα: 'this crasis is almost unparalleled, except in Her. vi. 5' [not v. 15], Starkie).

- Wasps.* 882 (omission of subject with gen. absol.); cf. Her. ii. 85.  
 897 (τίμημα); cf. Her. ii. 47, 53.  
 974 (κακόν = 'weak'); cf. Her. iii. 42.  
 997 (ὄντας); cf. Her. iv. 65 (note).  
 1011 (νῦν μὲν); cf. Her. v. 81.  
 1060 (a proverb = *fuimus Troes*); cf. Her. vi. 54.  
 1075 (πρόσεστιν of a quality); cf. Her. i. 20.  
 1213 (χύτλασον); cf. Her. v. 84 (ἐγχευτλώσωμεν).  
 1294 (νοβυστικὸς); cf. Her. vi. 16 (note).  
 1306 (καχρόν . . . εὐωχημένον); cf. Her. iv. 15.  
 1362 (ταθάσω); cf. Her. vii. 103.  
 1402 (κύων); cf. Her. vi. 14.  
 1432 (eis τὰ Πιττάλου); cf. Her. v. 52.
- Lysistrata.* 81 (κὼν ταύρον ἐγχοῖς); cf. Her. ii. 78.  
 109 (δλισβον); cf. Her. vi. 19 (βαυβῶνα).  
 473 sq.; cf. Her. iii. 66 sq. (note).  
 592 (μονοκοιτούμεν); cf. Her. i. 22 (τῇ μίαν κοίτην).  
 596 (τῆς δὲ γυναικὸς συμπερὶ δ καιρός); cf. Her. i. 46 sq.  
 726 sq. (προφάσεις . . . ἔλκουσιν); cf. Her. v. 5.  
 995 (ὁρᾶ = ὁρᾶ, *sens. obsc.*); cf. Her. vi. 70.
- Thesmoph.* 3 (πρὶν τὸν σπλῆνα κομῶν μ' ἐβαλεῖν); cf. Her. iii. 70.  
 30 (ποῖος οὗτος Ἀγάθων; see the whole passage); cf. Her. vi. 48.  
 212 (ἐμοὶ δ' ὅτι βούλει χρῶ λαβόν); cf. Her. v. 6.  
 222 (ἐμβαλῶ σοὶ πᾶτταλον); cf. Her. iii. 85.  
 472 (αὐταὶ γὰρ ἐσμεν: cf. *Acharn.* 504, 507); cf. Her. vi. 70.
- Frogs.* 616, 623 sq.; cf. Her. ii. 87 sqq.
- Plutus.* 1096 (ὥσπερ λέπιδς κ.τ.λ.; cf. *Wasps* 105); cf. Her. xi (ἑνεργαζόμεναι).

This array of passages proves that Herodas had a very intimate knowledge of Aristophanes. The work of the great period of Attic comedy was attentively studied in Alexandria, and Herodas no doubt was drawn to it by the similarity of subject and the reality with which Aristophanes represents the life of the people.

(3) The Attic Orators.

These have been extensively used in Herodas ii. See the introduction to that Mime.

(4) Sotades, a native of Maroneia in Crete, lived under the early Ptolemies. Philadelphos was attacked by him in a scurrilous verse which cost the author his life. The titles of his works, such as *Descent to Hades*, *Priapos*, *Belestiche* (the name of one of the mistresses of Philadelphos), enable us, in the absence of the works themselves, to form some idea of his style—a compound of parody, lampoon, and ribaldry.

(5) Rhinthon, of Syrakuse or Tarentum, the son of a potter, lived like Sotades under the first two Ptolemies. He inaugurated the

burlesque of tragedy called *ὑποτραγῳδία*. We have the titles of some of his pieces, e.g. Herakles, Amphitryon, Iphigeneia, in which the heroes of tragedy were burlesqued. The Amphitryon of Plautus was probably modelled on the play of that name by Rhinthon.

The *ὑποτραγῳδία* was only a literary form of a style which had existed in Magna Graecia before Rhinthon, a kind of popular drama in which an actor represented both male and female characters. Scurrility and licentiousness marked these pieces, which suited the taste of South Italy and Sicily for realistic rendering of low life<sup>1</sup>.

(6) The New Comedy was essentially a comedy of manners. The poets of the New Comedy made it their business to reproduce in a generalized form a picture of the everyday life of those by whom they were surrounded. Hence the question asked by the grammarian Aristophanes:

ὦ Μένανδρε καὶ βίε,  
πότερος ἄρ' ὑμῶν πότερον ἀπεμμήσατο;

The standing characters of the New Comedy show that the tendency of the time was to seize upon the general features of a character rather than upon individual peculiarities. The method is diametrically opposed, for example, to that of Dickens, in whom the idiosyncrasies are given free play. Menander and the other poets of this school studied the general types under which characters may be classed. The *leno pertiurus*, for instance, constantly recurs in their plays. We can trace in Herodas the same tendency. His pieces are illustrations of types. We know that some of the characters which he delineated (e.g. *Πορνοβοσκός*, *Σκυτεὺς*) had been employed before him by writers of the New Comedy. We find many resemblances between his diction and theirs; with Menander<sup>2</sup>, in particular, Herodas has much in common, and if we had some complete comedies belonging to this school we could no doubt trace to their source many touches in Herodas the full meaning of which we do not yet appreciate.

The Mime in Italy may be regarded as a descendant of the New Comedy of Greece. It originated from the indigenous Atellan farce, when this became engrafted with the 'ethological offshoots of Greek comedy which Alexandrinism cultivated<sup>3</sup>.' The Mime arose out of the dances in character, to the accompaniment of the flute, which were

The Mime  
in Italy.

<sup>1</sup> Thus the *μαγῳδός* (the actor in such a piece) πάντα ποιεῖ τὰ ἔξω κόσμον, ὑποκρινόμενος ποτὲ μὲν γυναῖκα καὶ μοιχοὺς καὶ μαστροπούς, ποτὲ δ' ἄνδρα μεθύοντα. Athen. 621 c.

<sup>2</sup> v. notes on il. 9, 32; v. 27, 51, 68; viii. 9.

<sup>3</sup> Mommsen, *History of Rome*, iv. 579.

sometimes performed, e.g. for the entertainment of the guests during dinner, but more especially in the pit of the theatre during the intervals between the acts. It was not difficult to form, out of these dances, little comedies, by means of a more organized plot and a regular dialogue, and here the New Comedy was taken as a model.

The Mime was introduced into Rome at the end of the Republic, and gradually absorbed all the earlier kinds of comedy, until under the Empire it was in the ascendant. The plots were in general of an obscene character; founded on seductions, the cheating of husbands and fathers, &c.; and complaints of their immoral tendency are frequent.

The Mime in Italy has many points in common with the *togata*, also modelled on the New Comedy. The principal difference lies in the prevalence of scurrility in the Mime, where the chief aim was to provoke laughter. But in some writers of mimes there was a tendency towards sententiousness, and it has been noted that this combination of scurrility and wisdom is in keeping with the popular character of these pieces. Their artistic value depended wholly on the portraiture of the manners of common and low life.

Cn.  
Matius.

Setting aside Laberius and Publilius Syrus, who wrote for the stage, the name that is of most importance to us in the history of the Mime in Italy is that of Cn. Matius (c. 100 B.C.). He is said to have imitated Hipponax, using the same metre, and attaining to equal elegance<sup>1</sup>. The fragments are scanty<sup>2</sup>, in all fourteen lines, which appear to contain descriptions of everyday life in the form of dialogues. His *Mimiambi* do not seem to have been intended for the stage, nor produced thereon. What we know of their contents and style recall Herodas, but apparently none of the fragments are based on that part of Herodas which we possess.

The Greek  
Mime con-  
trasted  
with the  
Italian.

We see then that the Mime was developed in Greece and Italy on similar lines. In its affinity with Comedy, its buffoonery and vulgarity, it remained true to the conceptions upon which it was based; but while in Greece it was apparently not intended for the stage, the divergent taste of the Romans brought into existence a form of Mime adapted for stage-representation<sup>3</sup>. Side by side with this is the

<sup>1</sup> Terent. Maur. *G. L.* 6, 397, 2416: *hoc mimiambos Matius dedit metro: | nam vatem eundem (Hipponax) est Attico thymo tinctum | pari lepore consecutus et metro.* Terentianus is speaking of the choliambic.

<sup>2</sup> They are printed at the end of Crusius' editions; cf. *Unters.* 166 sqq.

<sup>3</sup> Cf. Führ, *De Mimis Graecorum*, p. 16: the Roman Mime differed from the Greek '*quod longas fabulas et finem aliquam spectantes habet.*' To the Roman Mime Plutarch assigns a *πλοκή* (complication of plot) *δραματικὴ καὶ πολυπρόσωπος* (il. 973 E): cf. also Plut. *Quaest. Conv.* vii. 8, where the distinction is drawn between *ὑποθέσεις* corresponding to the Roman, and *καλῶς* corresponding to the Greek, Mime.

literary Mime in the hands of such writers as Matius; this no doubt followed closely its Greek model, and never enjoyed much popularity.

The choice of metre is noteworthy. Sophron had written in a peculiar kind of rhythmical prose<sup>1</sup>. Theokritos uses the hexameter, Herodas the scazon, i. e. the iambic metre with a spondee in the sixth foot instead of an iambus. This choice is due partly to the example of Hipponax, whom we know to have been Herodas' model, but the latter deserves credit for perceiving the peculiar fitness of that metre for the subjects to which he applied it.

The scazon conveys an idea of studied inelegance, and in the hands of Herodas it suits admirably the vulgarity which it was his object to depict. For details of Herodas' use of the scazon, which differs in some respects from the practice of Hipponax, see ch. V (Metre).

In regard to the choice of dialect and vocabulary Herodas is not wholly independent. Here again, as we have seen, Hipponax is the model. In some respects, however, we can trace a development; thus the choice and form of words is Ionic, but the structure of the sentences is essentially Attic. There can be little doubt that as Herodas' choice of subject led him to study the literature of Attica very closely, he has modified the narrower Ionic traditions of Hipponax under Athenian influence. This would help to account for the numerous Atticisms which appear in the papyrus<sup>2</sup>. Thus in language and vocabulary as in metre Herodas exhibits the old traditions of Hipponax, modified however by the influences already mentioned, and more particularly by those of Athenian oratory, tragedy, and comedy<sup>3</sup>.

It remains for us to consider the question, How were the Mimes acted? There has been divergence of opinion on this subject, some thinking that the Mimes were scenically represented by several actors<sup>4</sup>, with all necessary *mise-en-scène*<sup>5</sup>: others holding that they were merely recited with suitable gesture by one actor<sup>6</sup>. The arguments used by Crusius to support the former view are (a) the presumption that the Greek Mime was acted with the same elaboration as the Roman. This, however, is mere hypothesis. (b) The fact that several passages in the Mimes demand scenic representation in order to bring

<sup>1</sup> Καταλογὸν (cf. *supra* on Sophron); cf. Hermann, *Ad Arist. poet.* p. 93; Führ, p. 55. Mahaffy, *History of Greek Literature*, I. ii. 186, compares the so-called poems of Walt Whitman.

<sup>2</sup> v. *infra*, ch. V (Dialect).

<sup>3</sup> Cf. Weil in *Journal des Savants*, 1893 (Janvier), pp. 18-25.

<sup>4</sup> v. Crusius in his German translation of Herodas, pp. xxxvii sqq.

<sup>5</sup> There was a theatre in Kos; v. P.-H. 10 a, 25, 13, 16.

<sup>6</sup> C. Hertling, *Quaestiones Mimicae* (Strassburg, 1899).

The use  
of the  
Scazon by  
Herodas.

Dialect of  
Herodas.

How were  
the Mimes  
acted?

out their full meaning. This indeed may be granted. The change of scene, however, in Mimes i, iv, and v, required for full scenic representation by a number of actors, is a grave difficulty<sup>1</sup>.

In Mime i Metriche is sitting in her chamber when she hears a knock at the door of the house. She sends her maid to find who is there. The maid opens the house door and admits Gyllis, whom she then conducts to the room where her mistress is awaiting the visitor. There are thus three changes of scene (1) when the maid leaves the room; (2) when she admits Gyllis to the house; (3) when she returns with Gyllis to the room. Crusius, to get over these difficulties, supposes that the maid does not leave her mistress, but calls out to the visitor from within the room. But this does not harmonize with the construction of a Greek house. A visitor would knock at the outer door, not at the door of the room in which the mistress of the house was sitting.

In Mime v there is a change of scene after v. 53, when Bitinna, repenting of her harshness towards Gastron, sends her slave Kydilla in pursuit to bring him back. But Kydilla has to go some distance before she overtakes him as he is being hurried away. The scene from vv. 55 to 62 of that Mime takes place outside the house. The explanation of Crusius, that Kydilla stands at the door of the house and calls to Pyrrhias, is plainly unsatisfactory; vv. 55-6 force us to believe that Kydilla left the house in accordance with the command of her mistress, *κάλει κάλει δραμεῖσα πρὶν μακρὴν, δούλη, | αὐτοὺς γενέσθαι*.

In Mime iv the scene is laid at first outside the temple of Asklepios, but it changes at v. 56 to the interior of the temple. This would entail somewhat elaborate scenery, the simplest solution being that there was a temple with doors that opened. But we must remember that the Mime is so short that it would not have been worth while to have such elaborate scenery or properties.

The supporters of the view that the Mimes were performed by one actor urge:

(a) That the artistic value of the Mime lies not in the action but in portraiture of character. Crusius himself observes<sup>2</sup> that in the Mimes one character stands out in importance beyond the rest. This is the case with Mime ii, and in a lesser degree with Mime vii. It holds good, but not to the same extent, of i, iii, iv, v, vi. Out of ninety verses in i, for example, Gyllis speaks about sixty. In iii, out of ninety-seven verses, Metrotime has sixty-five. The distribution of lines

<sup>1</sup> The speeches in i and v might conceivably be spoken 'off' the stage.

<sup>2</sup> p. xxxii of his German translation.

among the speakers in iv is somewhat uncertain, but Kynno may be called the *πρωταγωνιστής*. In v, out of eighty-five verses, Bitinna has fifty-nine; in vi, out of 102 verses, Koritto has sixty-three. Crusius compares the outstanding character in each Mime to the *archimimus* at the head of his troupe. If, however, the main portion of a Mime belongs to one character it is a simple matter to assign the remainder to that character. Had the speaking parts been of equal importance it would have required much greater skill on the part of a single actor. As things are, one person could without difficulty represent the whole of any one Mime<sup>1</sup>. To assign to his Mimes a troupe of actors suitable to a piece ten or twelve times their length is to lose one's sense of proportion outright.

(δ) That the Mimes are not dramas, but dramatic scenes: *εἰδύλλια δραματικά* or *παίγνια* as they were called. Thus in the case of ii the speech of the accuser Battaros occupies the whole of the Mime. But to make this piece into a drama we should require the speech of the defendant, to represent the *δγών*, as in the case of the Old Comedy, and so to exhibit the passions of the two men working in opposition to each other. As it is, the piece closes with the exhortation to the judges to decide the case impartially. But the action does not end there in real life: such a piece is clearly only a fragment; in fact Herodas was not concerned with the action as a whole, but simply with depicting the life and manners of his time.

The foregoing arguments are designed merely to show that the Mimes were not acted by several actors. But it is clear that they were meant for the stage and not merely for the study. There are many passages in the Mimes which could not be fully understood unless the Mimes were performed: where gesture and the modulation of the voice are absolutely essential to bring out the full meaning. This is particularly the case in Mimes iii and v. The desired result could be obtained by one actor with appropriate gesture (*σὺν ὑποκρίσει*); and we know that this was a common practice<sup>2</sup> with the *ἡθολόγοι* and *ἀρεταλόγοι* of Magna Graecia, the original home of the Mime. It is true that the three poems of Theokritos which may be described as Mimes (ii, xiv, xv) were not primarily intended to be acted. But we cannot argue by analogy from one author to the other. Theokritos' pieces are essenti-

<sup>1</sup> iv is perhaps a partial exception, but full scenic representation of this Mime (cf. above) is most improbable. The performance in Xenophon's *Symposium* is pantomime, and cannot be considered typical of the Mime proper: see p. xxiii.

<sup>2</sup> v. Susemihl, i. 236, n. 4, who quotes Athen. x. 452 f.: *Ἐλέων δ' ὑμνωδὸς . . . τῶν Ἰταλικῶν μίμων ἀριστος γέγονεν αὐτοπρόσωπος ὑποκριτής*. His pupil Ischomachos also *ὕπερνετο μίμων*.



ally poetical; they are better adapted for quiet enjoyment in the study. On the other hand the vibrant metallic quality of Herodas makes him eminently suitable for acting. His shots are well aimed; there is nothing superfluous; and in particular the conclusions of the several Mimes are so well managed as to indicate practical experience of the stage.

### III. HERODAS AND HIS CONTEMPORARIES.

It has been shown that Herodas owed much to the Ionic *iambographi*, such as Hipponax, to Sophron (probably), and to the Athenian orators and comedians. He has, however, many characteristics in common with the other writers of the Alexandrian School. We may here consider what relation he bears to the more noteworthy of these.

If the date given above for the birth of Herodas is correct, then he can scarcely have been an original member of the group of literary men who were attracted to Kos by the fame of Philetas. The death of Philetas being fixed as not later than 283 B.C., Herodas would then be only seventeen years of age. But there is nothing to prevent us from holding that Herodas met certain of these writers in Kos. The question, however, is full of uncertainty; and in recent years doubts have been cast upon the existence of a regularly constituted Koan School of poets<sup>1</sup>.

Among the writers of the Alexandrian School there are three who stand in an especially close relation to Herodas<sup>2</sup>. These are Leonidas of Tarentum, Kallimachos, and Theokritos.

Leonidas  
of  
Tarentum.

(1) Leonidas, apparently a contemporary of Pyrrhos, king of Epiros, wrote epigrams to order, in which the life of the common people is realistically described. He marks that reaction against the artificiality of life in cities, that longing for a return to nature, which may be traced as far back as Euripides, but was in full force in the Alexandrian age. It is this feeling which led to the realism of such writers as Herodas, while Theokritos in his pictures of rural life is also partly animated by the same spirit<sup>3</sup>.

The literary relations between Leonidas and Herodas are scarcely clearer than those which subsisted between Leonidas and Theokritos.

<sup>1</sup> Cf. Wilamowitz, *Aratos von Kos*, in *Nachr. d. Gesellsch. d. Wissensch. zu Göttingen*, 1894; Herzog, p. 208. On the members of this supposed school of poets v. above, ch. i.

<sup>2</sup> Philetas and Asklepiades have a few passages which recall Herodas; but no definite conclusion can be based upon them: Crusius, *Unters.* Index II. With Apollonius Rhodius ii. 1086 cf. Her. iil. 45 and vil. 47 (note).

<sup>3</sup> Gefickens, *Leonidas von Tarent*, pp. 136-7.

There are several passages in which either may have imitated the other. I have noted the following: L. 34. 1 *Μαρωνὶς ἡ φίλοινοσ*, cf. the bibulous propensities of Gyllis, Her. i. 86. L. 40 (on Hipponax), cf. the fragment of the Prooimion in Herodas. L. 53. 5 (*ψαιστά*, the offering of the poor), cf. Her. iv. 92. L. 61. 1 (*εὐπώγων*), cf. Her. viii. 17. L. 67. 2 (*κρήγνος*), cf. Her. vi. 39. L. 79. 3 (*δοτραγάλας θ' αἷς πόλλ'* *ἐπεμήγατο*, of a boy), cf. Her. iii. 7.

There is a noteworthy parallel between L. 29. 4 (in an *ἐκφρασις* (description) of the *Ἀφροδίτῃ Ἀναδυομένη*) and Her. iv. 33-4. In each case a work of art is being described. L. has *ὧς ὡς Ἀπελλῆς κάλλος ἱμερώτατον | οὐ γραπτὸν ἀλλ' ἔμψυχον ἐξεμάξατο*. Her. makes one of his characters say 'before long men will be able to put life even into stone.' However, as Geffcken<sup>1</sup> remarks, the phrase of L., which has parallels in Theokritos and other writers<sup>2</sup>, is a natural expression of wonder before a picture that is true to life. The passages which have been quoted seem to prove that there was a certain common stock of ideas and phrases on which writers of the time drew equally; but we cannot in the present state of our knowledge go beyond this.

(2) We have seen that the younger Pliny coupled the names of Kallimachos and Herodas so as at any rate to suggest literary kinship between them. The passage is somewhat obscure; but the arguments of Skutsch<sup>3</sup> have made it probable that Pliny referred to Kallimachos as having essayed both *Epigrammata* and *Mimiambi*, while Herodas confined himself to the latter. The scazons of Kallimachos were an avowed imitation of Hipponax<sup>4</sup>; but unfortunately very little of this side of Kallimachos' work has been preserved.

In the following passages there seems to be an affinity between Kallimachos and Herodas:—

With Kallim. *Hymn. ad Apoll.* 21 (*ἐν παλῶν*) cf. Her. iv. 82.

With Kallim. *Hymn. ad Dian.* 79 (*ὡς ὅτε κόρη | φωτὸς ἐνιδρυθεῖσα κόμην ἐπενείματ' ἀλώπηξ*) cf. Her. vii. 72.

With Kallim. *Hymn. ad Del.* 15, on the fishermen of Delos (*τῷ σφε καὶ ἰχθυβολῆς ἀλίπλοοι ἐνάσσαντο*), cf. Her. iii. 51.

With Kallim. *ibid.* 144 (*θερμαστραὶ τε βρέμουνσιν ὑφ' Ἡφαίστου πυράγρης*) cf. Her. iv. 62.

With Kallim. *ibid.* 175 (*ισάριθμοι | τεύρεσιν, ἥνικα πλείστα κατ' ἡέρα βουκολέονται*) cf. Her. i. 32.

<sup>1</sup> *Ibid.* p. 70.

<sup>2</sup> Crusius, *Unters.* p. 82.

<sup>3</sup> *Hermes*, xxvii. (1892), 317-8.

<sup>4</sup> Kallim. *fr.* 92 *ἀκούσαθ' Ἰππώνακτος, οὐ γὰρ ἄλλ' ἦεν ἐκ τῶν δέον κολλύβου πιπρήσκουσιν.*

With Kallim. *Ep.* 56 (τὸ καλὸν = καλῶς) cf. Her. i. 54.

With Kallim. *fr.* 133 (εἰ σε Προμηθεὺς | ἐπλασε καὶ πηλοῦ μὴ ἐξ ἑτέρου γέγονας) cf. Her. ii. 28.

With Kallim. *fr.* 205 (καὶ κρῖνον κυκεῶνος ἀποστάζοντος ἔραζε) cf. Her. vi. 6.

Cf. also the use by both writers of λυμὸς fem., and of ἀμβρεῖν for ἀριθμεῖν.

There are indeed one or two passages in this list where Kallimachos and Herodas correspond closely in respect either of thought or language. But here again we feel the difficulty of arguing from a few isolated instances. It is *a priori* probable that Kallimachos' influence would be felt at Kos, which was in such close connexion with Alexandria. On the other hand Herodas won for himself, in Kallimachos' lifetime, recognition as the chief writer of Mimes; and Kallimachos may quite well have employed consciously, or reflected unconsciously, an idea or expression found in the works of Herodas<sup>1</sup>. These two authors have a special affinity in their choice of metre. They both use the scazon. But as each acknowledges his indebtedness to Hipponax, they may have adopted the metre of Hipponax independently.

Theokritos. (3) The passages bearing on the question of the relations between Herodas and Theokritos have been collected<sup>2</sup>, and afford unmistakable evidence that one of the two has utilized the work of the other. Thus, to take only a few examples, cf. Theokr. i. 18 (καὶ οἱ ἀεὶ δριμεῖα χολὰ ποτὶ ῥινὶ κάθηται) with Her. vi. 37 (μὴ δὴ, Κοριττοῖ, τὴν χολὴν ἐπὶ ῥινὸς | ἔχ' εὐθύς): Theokr. v. 51 (ὑπνω μαλακώτερα, cf. xv. 125) with Her. vi. 71 (ἡ μαλακότης ὕπνος): Theokr. xiv. 51 (μὺς φαντὶ θυνώνιχε γεύμεθα πίσσας) with Her. ii. 62 (πέπονθα πρὸς Θάλητος δσσα καὶ πίσση | μὺς).

But the most striking parallelism between the work of Theokritos and Herodas is to be seen by a comparison of Theokritos xv and Herodas i and iv. The whole scene at the beginning of Theokr. xv is so closely similar to that in Her. i that we cannot resist the conclusion that one of the poets is directly imitating the work of the other<sup>3</sup>:

<sup>1</sup> Crusius (German translation, p. xxvii) thinks that Kallim. must have imitated Herodas (1) because while Her. said that he only imitated Hipponax, Kallim. made Hipp. rise from the dead in person: cf. *fr.* 92 (above). Here, he thinks, Kallim. 'overtrumped' Herodas. (2) Her. uses *Ἄσπ* at ii. 16, while Kallim. has the later name *Πτολεμαῖς* (*fr.* 100 a). He also (*Unters.* p. 189) argues for the priority of Herodas at vii. 72: 'Die Redensart vom "Fuchsbau" tritt bei Herondas, wenn mich nicht alles trügt, in ursprünglicherer und frappanterer Form auf.'

<sup>2</sup> By Kynaston, *Classical Review*, vi. 85.

<sup>3</sup> For other points of comparison between these two poems see Herodas, i. 30 sqq. (praise of Egypt and its monarch), which recalls Theokr. xv ad fin., and Her. i. 85 (v. note on use of *μά*).

compare too the wording of Theokr. xv. 1 (ὡς χρόνῳ) with Her. i. 9 (τί σὺ θεὸς πρὸς ἀνθρώπους;): Theokr. xv. 7 (ἀ δ' ὁδὸς ἀτρυτος τὴν δ' ἑκαστέρῳ ὦ μέλ' ἀπουκίς) with Her. i. 13 (μακρὴν ἀπουκίῳ, τέκνον, ἐν δὲ ταῖς λαύραις | ὁ πηλὸς ἄχρῃς ἰγνύων προσέστηκεν).

Again there is a remarkable similarity between the treatment of the characters in Theokr. xv and Her. iv. The *naïveté* of the women engaged in sight-seeing in these two poems presents many points of comparison, while there are not lacking passages where the very wording is closely parallel: cf. for instance Theokr. xv. 83 (σοφόν τοι χρῆμ' ὠνθρωπος) with Her. iv. 33 (μᾶ χρόνῳ κοτ' ὠνθρωποι | κῆς τοὺς λίθους ἔξουσι τὴν ζοὴν θείναι): Theokr. xv. 73 (ὠθεῖνθ' ὥσπερ ὕες) with Her. iv. 54 (ὠθεῖται), and the remarkable use of the future indic. in Theokr. xv. 79 (θεῶν περονάματα φασεῖς) with that of *ἐρεῖς* illustrated in the note on Her. iv. 28. There is a close correspondence between Theokr. xv. 147 and a passage in Her. vi (v. 97, see note).

But to return to the relation between Theokr. xv and Her. i. We have seen that the date of Her. i is certainly later than 270 B.C. The date of Theokr. xv is as certainly before 270 B.C., for when that poem was written Queen Arsinoe, who died in that year, was still alive<sup>1</sup>. The close parallelism between Theokr. xv and Her. i, pointed out above, makes it more than probable that one of the two poets imitated the other: and we have now the evidence of chronology to prove that it was Herodas who copied Theokritos and not vice versa.

Besides Theokr. xv, Herodas seems to have imitated Theokr. ii and xiv, the two remaining Mimes of that author: thus compare Theokr. ii. 55 with Her. v. 7; Theokr. ii. 70 with Her. vi. 55; Theokr. ii. 74 with Her. vi. 26; and Theokr. ii. 82 with Her. i. 56. The deserted Metriche in Her. i reminds us forcibly of Simaitha in Theokr. ii, and Gryllos, the young athlete, suggests Philinos the lover of Simaitha. Theokritos xiv has been utilized a few times: thus compare Theokr. xiv. 7 with Her. ii. 80; Theokr. xiv. 51 with Her. ii. 62 (quoted above). The praises of Egypt at the end of Theokr. xiv remind us once more of Her. i. 30 sqq. Points of comparison between Herodas and poems of Theokr. other than ii, xiv, xv are referred to in the notes.

<sup>1</sup> v. Cholmeley's edition of Theokritos, Introduction, p. 3. The date of Theokr.'s stay in Kos has not yet been fixed. Herzog (*Koische Forschungen*, p. 209) thinks that a visit of Theokr. to Kos in the lifetime of Philletas is not proven, and he gives 273 as the earliest date for this visit. 'Theokritos, who came of a Koan stock, spent his declining years on the island, where he wrote the poems numbered i, ii, iii, vi, vii, xvii, and perhaps xxviii.'

Com-  
parison of  
Herodas  
with Theo-  
kritos.

Reference has already been made to the views of M. Legrand on the relative merits of Theokritos and Herodas as writers of Mimes; and it may here be said that his study of these two poets will be found highly interesting even by those who do not entirely agree with his conclusions. M. Legrand believes that in Theokritos xv for example we fail to find 'what we expect in a sketch of manners, an adequate and integral expression of truth.' In Herodas, he thinks, mistresses scold their servants with much greater truth to nature than in Theokritos<sup>1</sup>. Theokritos describes the admiration felt by Praxinoa before some fine tapestry. 'What artists have traced figures so real? How true to life they stand, how true they move. They are not embroidered, they live!' M. Legrand compares this passage with one in the fourth Mime of Herodas (vv. 27 sqq.), where some works of art are described with minute detail. He concludes that the passage in Theokritos is too brief, conceived in terms too vague for us to discern an express intention to translate into words the aesthetic judgment of the common people.

In Herodas, on the other hand, we have no emphasis laid on the abstract quality of life—τὸ ζωτικόν—in the works of art under discussion. 'His interest for the subject treated [by the artist] . . . is shown at the same time as his admiration for the expressive qualities [of the work].' 'Et surtout quelle exubérance! quel heureux mélange de description, de commentaire, et de propos à côté! Comme on devine que chaque phrase est accompagnée de gesticulations, de grimaces, de haut-le-corps, et que les visiteuses, si je puis ainsi dire, admirent de toute leur personne!'

While it is clear that Herodas in this piece declares his individual preferences, he has nevertheless studied and rendered with much liveliness the foolish remarks which works of art suggest to humble folk. The verses of Theokritos, on the other hand, may be taken *pour de simples formules d'admiration anonyme*<sup>2</sup>.

Theokritos  
an idealist.

I go almost as far as M. Legrand in my admiration of Herodas; but I do not consider it reasonable, or necessary, to depreciate the very different merits of Theokritos. M. Legrand does not seem to comprehend thoroughly the wide difference between the methods of the two poets whom he compares. Theokritos, the idealist, draws upon the customs of the common people; but he transmutes them according to the canons of that style of poetry in which he was

<sup>1</sup> *Étude sur Théocrite* (Paris, 1898), pp. 126 sqq.

<sup>2</sup> Cf. F. Spiro, *Woch. f. klass. Phil.*, 1892, 402 sqq. (a review of Bücheler's edition).

*Meister und Muster*, that is, the Bucolic. A certain conventionality, approaching the unreal, was necessary in his treatment of the shepherds of Arcadia, if they were to be made proper subjects for his Muse. A similar process of selection he employed in cases where his characters are not taken from rustic life. But we may be grateful to him for the fine artistic touch with which he has presented the humbler scenes of the Greek life of his day, refining away those qualities which might wound and offend a sensitive reader.

Herodas, on the other hand, was a convinced realist<sup>1</sup>, and does not shrink even from coarseness in his striving after truth. His models, especially Hipponax, favoured plain speaking. The subjects which he deliberately chose to treat were of a vulgar and unpleasant nature; and as the result he provides us with a very effective contrast to Theokritos and his method.

Professor Mahaffy speaks of Herodas in terms which seem to be undeserved when he says 'the society of Herodas is lower than any decent average in any civilized country. It contains no virtues, and even its vices are low and disgusting<sup>2</sup>.' The subjects of Mimes i, ii, v, vi are, it must be admitted, unpleasant; on the other hand those of iii, iv, vii, and apparently viii, are unexceptionable. Moreover in i the virtue of Metriche triumphs over temptation; in ii the very vileness of Battaros is meant to excite contempt, as his alternations of vanity and humility provoke ridicule; in v the appeal to the better nature of Bitinna is not unsuccessful. Herodas may have insisted too much on the vices of his age; but in so doing he was true to the canons of the realists. As has been well said, he is distinguished from the modern school of realists by the impersonality of his art<sup>3</sup>. He never allows a preference for any of his characters to exhibit itself. He is concerned simply with reproducing the tone and manners of the common people; and he feels for them neither sympathy nor yet contempt; they are to him merely the material which he works up into artistic shape.

Nor again is it just to say of Herodas that he is merely a 'verbatim reporter, who does not know how to bring out salient points<sup>4</sup>.' He set himself the task of drawing not individuals, but types; the characters are grasped with a really surprising firmness; every touch tells, and no touch is absent that would help us to form a clearer

<sup>1</sup> Cf. Mahaffy, *History of Greek Lit.* vol. i. pt. ii. p. [196], who speaks of Herodas as seeking to protest by an excess of realism against the artificiality so prominent in the writings of that age.

<sup>2</sup> *History of Greek Literature*, l. c.

<sup>3</sup> Dalmeida, p. 54.

<sup>4</sup> R. J. Cholmeley, in his Edition of Theokritos, p. 32.

conception of the type. His work in this, as in other respects, is of such fine finish, its outlines are so firm, that it bears the test of all artistic work; it does not lose its freshness with familiarity, but gains in interest as one learns to appreciate its subtleties<sup>1</sup>. Some words of the late Professor Palmer<sup>2</sup> seem to me to contain a just estimate of the artistic value of the work of Herodas. He says: 'In dramatic power Herondas is at least equal to Theokritos. His Mimes are so many *genre* pictures, in which the subjects are chosen from the commonest scenes of everyday life, but painted with dexterous touch and in striking colours.' His characters are admirably drawn. 'The staid Mandris (*sic*: a *μνημονικὸν ἀμάρτημα* for Metriche), the Penelope of the Mimes; the shameless Battarus, with his coarse jests and reckless self-humiliation; that really noble picture of the women in the temple of Aesculapius . . . , the furious, jealous, changeable Bitinna; those lewd, gossiping queans, Koritto and Metro; the chattering, chaffering, bald-headed shoemaker; these are portraits which, once surveyed, live distinctly in the mind. Herondas is the Teniers<sup>3</sup> of Greek literature.' And this comparison of Herodas with the Dutch school of painting holds not merely in regard to choice of subject, but also to closeness of observation and care for form.

Imitations  
of Herodas  
by Latin  
writers.

It is probable that the Mimes of Herodas were familiar to Catullus, Propertius, and Ovid, as is shown by the close parallels pointed out in the notes<sup>4</sup>. It is worth while to set them out connectedly.

(a) Catullus: with Her. i. 32 (comparison of the Egyptian women to the stars of heaven in point of number) cf. Cat. vii. 7 (of Lesbia's kisses) *aut quam sidera multa cum tacet nox | furtivos hominum vident amores*: also Cat. lxi. 203-4. With Her. vii. 94 Πόθοι τε κῆρες cf. Cat. iii. 1 *Veneres Cupidinesque*.

(b) Propertius: with Her. i. 41 sq. *νηὺς μῆς ἐπ' ἀγκύρης | οὐκ ἀσφαλὲς ὁρμούσα* cf. Prop. ii. 22. 41 *nam melius duo defendunt retinacula navim*. Propertius has perhaps taken a hint from the first Mime for his delineation of the pandar Acanthis in the fifth poem of his fourth book. Thus with Her. i. 38 cf. Prop. iv. 5. 59 sq.

<sup>1</sup> Headlam in the article 'Herodas' in the *Encyclopaedia Britannica*, 10th ed.

<sup>2</sup> *Hermathena*, viii. 260.

<sup>3</sup> Th. Reinach (*Rev. des Ét. grecq.* iv. 232) had already compared Herodas with Ostade and Teniers. Cp. also Dalmeyda, pp. 55 sq., who compares with Mime i a picture by Miéris at Dresden (*La disense de bonne aventure*); with Mime iii the *Maitre d'École* by Ostade at the Louvre; with Mime vii the *Cordonnier renommé* by Corneille Dusart, a pupil of Ostade.

<sup>4</sup> Cf. Crasius, *Unters.* (Index); Zaneì, *De Heronda Mimorum Scriptore*, Turin, 1894.

(c) Ovid: with Her. i. 37 θάλπει τὸν δίφρον cf. Ovid, *Medic. fac.* 13 *matrona premens altum rubicunda sedile*. With Her. i. 60 καὶ ποθέων ἀποθνήσκει cf. Ovid, *Ars am.* i. 365 sqq. *tum de te narret, tum persuadentia verba | addat, et insano iuret amore mori*.

In each of the two last passages the motive is an injured wife assailed by temptation from a lover, who employs the services of a pandar. The same motive is seen at Ovid, *Amores*, i. 8. 20 ff., where the pandar addresses a girl in language which seems to contain several reminiscences of Herodas. Cf. for example with Her. i. 37 κατ' οὖν λήσει | τακείσα καὶ σευ τὸ ὄριμον τέφρῃ κάψει, Ovid, *Amor.* i. 8. 53 *forma, nisi admittas, nullo exercente senescit*.

Some of these reminiscences may have come through Matius<sup>1</sup>, the Augustan writer of Mimes. But it is equally possible that Herodas was familiar to the Roman poets in the original, as were Kallimachos (who as we have seen is coupled with Herodas by the younger Pliny in terms of high appreciation) and Philetas the poet of Kos.

(d) Petronius has several reminiscences of the Mimes: v. notes on v. 15, 27.

(e) Seneca has (so it appears) made use of the Mimes in two passages: v. notes on i. 9, iii. 75.

#### IV. EVIDENCE FOR THE TEXT.

##### (a) THE PAPYRUS.

The account of the papyrus which follows is based on the two detailed accounts given by Dr. Kenyon. The more recent, contained in his work *Palaeography of Greek Papyri*<sup>2</sup>, corrects in some important points the earlier one (in *Classical Texts from Papyri in the British Museum*) prefixed to his transcription of Herodas.

The sheets (κολλήματα) of the papyrus are only 6 inches in width. The British Museum *Odyssey* is just over 9 inches, the *Bacchylides* between 8 and 9 inches. The length of a full-size roll of papyrus is from 20 to 30 feet; that of Herodas is unfortunately incomplete, so we cannot say precisely what its length was; but it may be fixed at about 25 feet. The average height of a roll was from 9 to 11 inches. Herodas, which must be regarded as a kind of pocket-volume, such as

<sup>1</sup> Cf. above, p. xxx.

<sup>2</sup> Oxford: Clarendon Press, 1899. For references to the Herodas papyrus (cxxxv) see Index to that book.



volumes of poetry often are in modern times, is only 5 inches in height.

It was usual to leave a blank column at the beginning of a roll. This is found in the papyri of Herodas and Aristotle and in the Harris Homer; but in none of these cases is the title written on it.

The MS. contains forty-one columns of writing, apart from some detached fragments, referred to in *Introd.* ch. I. Each column consists of from fifteen to nineteen lines, eighteen being the most common number. For the most part the papyrus is sound, and the writing clear and in good condition, but in some places, especially towards the end, it has been considerably eaten by worms, and in others the writing has been rubbed, which causes the text of part of the poems to be seriously mutilated.

Date of the  
Manu-  
script.

Dr. Kenyon has modified his former opinion on this subject. In his earlier account he assigned it to the second or third century A.D. But 'increased knowledge makes it almost certain that this date is too late. The clearest proof of this comes from the accuracy with which non-literary hands can now generally be dated. In the course of the MS. a line [vi. 94] has been accidentally omitted, and has been supplied in the upper margin of the papyrus in a cursive hand; and it happens that this contains an  $\eta$  of the peculiar form ( $\eta$ ), which is characteristic of the period from about A.D. 50 to 160. It is impossible to say how long after the transcription of the MS. this omission was made good. The probabilities are against an error in so comparatively rare a poet, and in a MS. in private hands, being corrected from any except the original MS. from which it was copied; but such a probability does not amount to an argument of much strength. It is however clear that the third century, or even the last part of the second, is too late a date to assign, and that the MS. should rather be placed in the first century, or the first half of the second century<sup>1</sup>.'

'The forms of the letters when examined in detail are unquestionably of the Roman period, but the general appearance of the writing is so unlike that of any other extant papyrus that it is exceptionally difficult for us to fix its date from palaeographical considerations.' It should be mentioned that authorities as eminent as Sir E. Maunde Thompson and Professor Blass<sup>2</sup> hold views differing from Dr. Kenyon's. Sir E. Maunde Thompson assigns the MS. to the third century A.D.<sup>3</sup>,

<sup>1</sup> *Palaeography of Greek Papyri*, pp. 94-5.

<sup>2</sup> *Ibid.* p. 95, note (2).

<sup>3</sup> *Greek and Latin Palaeography* (1894), p. 128.

while Professor Blass has recently, in a sort of *obiter dictum*, assigned it to the Ptolemaic period, on the ground of the frequent interchange of *l* and *El* which he regards as characteristic of this period, lasting from 300 (250) to 50 B.C.<sup>1</sup> On this second view Dr. Kenyon remarks '(1) a study of the non-literary hands of the first and second centuries shows that such iotacisms were extremely common then (and this evidence is especially applicable to a MS. which, like the Herodas, is evidently not the work of a highly-trained scribe; and (2) the forms of the letters are wholly of the Roman type.' The Roman period began about 50 B.C. and ended about 300 A.D.

Meister, who speaks indeed with less authority on the subject of the dates of papyri, assigns the MS. to the second century B.C. He relies partly on the statement that a portion of one column (41) of the MS., seen by Professor Sayce in Egypt before it reached the British Museum, had been found with the mummy of a person who died in the year 13 B.C.; but there is the strongest reason, according to Dr. Kenyon, to doubt the accuracy of this statement. The date of the MS. must be decided by palaeographical considerations; and Dr. Kenyon's views, which it would be presumptuous of me to criticize, will probably be accepted in a matter upon which he speaks with paramount authority.

As regards the forms of the individual letters Dr. Kenyon remarks: 'A is of the rounded type; M is deeply curved (*Μ* *λλ*); *Ξ* has the top-stroke separate, but the middle and lower strokes united (*Ξ*), a variant which may indicate a relatively early date, but is so rare as to provide no secure basis of argument. Y is very stiff and straight, usually with a very short tail.' Throughout, the hand 'is a plain representation of Roman semi-uncial, with less grace than usual, but quite without affectation or mannerism.'

Reference has been made to the interchange of *l* and *El* in the MS. To speak more precisely, *l* is almost invariably substituted for *El*. This may be due to the MS. having been written in Egypt, as this characteristic is not uncommon in papyri. But in the MS. of Herodas it is even more frequent than is usually the case in papyri, and sometimes where *El* has been originally written the *Ε* has been deleted by a point placed above it.

Another indication that the MS. was written in Egypt is perhaps afforded by the form of the genitive of proper names in *-ās*, e.g.

<sup>1</sup> He also stated in an earlier article that in the second century A.D. we should have had many more instances of *α* and *ε* confused (as at iii. 45), and regarded the accentuation as a sign of age: *G. G. A.*, 1891, p. 728.

Βυᾶρος, vi. 25, 81, Καυᾶρος, vi. 87. Schulze (v. note on vi. 25) gives reasons for regarding the termination -ρος in these genitives as due to Egyptian scribes, the true Ionic termination being in -δος.

Punctua-  
tion and  
Accentua-  
tion.

The earliest system of punctuation<sup>1</sup> would seem to be that of leaving a slight space in the text, and placing a short horizontal stroke (παρά-γραφος, or more rarely παραγραφή) below the beginning of the line in which the break occurs<sup>2</sup>. The παράγραφος marks the end and not the beginning of a sentence. In order to indicate the true word-division in cases where the reader might make a mistake a dot was used above the line, though rarely. A comma below the line is also employed occasionally for this purpose.

Accentuation is rarer than punctuation in Greek papyri, and quite as fluctuating in its appearance. The earliest example of the use of accents is in the Bacchylides papyrus, where they are also more plentiful than elsewhere.

In Herodas, as we shall see, there are only a few isolated examples.

A careful study of the MS. in regard to punctuation, accentuation, &c., has been made by Mr. J. H. Wright, whose results were published in *Harvard Studies in Classical Philology*, vol. iv. 1893, pp. 169 sqq. The following account is based on Mr. Wright's article.

I. In about twelve per cent. of the verses in the MS. slight breaks or blank spaces occur. These are indications of punctuation, and are important for criticism of the text. They may be classified thus:—

(a) They accompany a change of speaker. Thus e.g. at i. 7, 20, 82.

(b) They stand at the end of a question where no change of speaker occurs. Thus e.g. at i. 9; iii. 43, 60.

(c) They have the value indicated in our texts by a period, as at i. 8, 79: a colon (i. 15, 66, &c.): a comma (i. 13, 67, &c.).

(d) They stand where, though we may exhibit no mark of punctuation, at least a strong phrasing (or pause) was intended, as at ii. 2; iii. 10; iv. 42.

Alleged exceptions to the law that spacing always indicates punctuation are found at i. 64; v. 68; vii. 110, 118; viii. 3; but see notes *ad locc.*

II. Punctuation is also indicated by the use of the dot or point in

<sup>1</sup> Kenyon, *Palaeography of Greek Papyri*, pp. 27, 29.

<sup>2</sup> Spaces in the text without παράγραφοι are found in some literary papyri, e.g. the Herodas MS. (v. below), and not infrequently in non-literary papyri, especially those of a legal nature. *Ibid.* p. 27 (2).

the line. This method of punctuation has not the significance of the former for purposes of text-criticism, since it may be in large part the arbitrary work of later correctors, whereas the spacing must have been by the original scribe, and was probably a reproduction of what he had before him. The points (*στιγμαί*) are inserted with little discrimination. Probably some early owner of the papyrus began with the good intention of putting the points in, but soon gave up the task. Eight out of the thirteen or fourteen *στιγμαί* are found in the first Mime, and most of these near the beginning. See i. 3 (*ter*), 4, 8; also vii. 114, &c.

III. The *παράγραφος*. A short horizontal line drawn distinctly, firmly, and usually with full reed, is frequently met with in the papyrus. It is used to indicate a change of speaker<sup>1</sup> in the dialogue, and in this function it may be identified with the ancient sign known as the *παράγραφος*. It is always placed just under the beginning of a line, slightly projecting into the margin, and shows that within the line above, or at the end of the line there is a transition to a second speaker. There are some sixty cases of this use of the *παράγραφος* in Her., but they comprise only from sixty to sixty-five per cent. of the necessary changes of this sort. Thus there should be a *παράγραφος* under i. 3, 4, 5, but none is found in the MS. at these places.

At v. 55 the *παράγραφος* comes a line too soon; at i. 65 it also comes a line too soon, but is there cancelled, and given correctly below, under v. 66. At i. 81; ii. 54, 78; iv. 34 some scholars have argued that it is wrongly used; but at i. 81 there may be a change of speaker, *τῇ*, *Γυλλί*, *πῶ* being given to Threissa instead of to Metriche. At ii. 54, 78, and also iv. 34 the *παράγραφος* seems to mark a change of topic, not a change of speaker.

IV. The *δωλῆ*<sup>2</sup>. With the *παράγραφος* must not be confused other short lines—not marks of accent or of quantity—found both in the text and on the margin of the papyrus. They are usually drawn from right to left obliquely downward. When placed in the body of the text a line of this description cancels an objectionable letter or group of letters. But the chief function of this oblique line is to call atten-

<sup>1</sup> Change of speaker at end of line is indicated by *παράγραφος* at i. 6, 12, 66; iii. 70, 76, 83, 85, 86, 88; iv. 38, 51, 53, 71, 78; v. 3, 7, 9, 18, 19, 25, 28, 34, 36, 38, 39, 62, 68, 79, 80; vi. 11, 21, 26, 36, 56, 73, 78, 79, 84, 88, 92; vii. 63, 76, 78, 82, 92. Change of speaker in middle of line, there being none at the end, at iii. 58, 81, 87; v. 73; vi. 19, 20, 22, 23, 25, 47, 98; vii. 3.

<sup>2</sup> Wright calls this critical sign by the peculiar name *δωλῆς*, suggesting *athetesis*, for which he himself apologizes, p. 180 (4). I prefer to call it the *δωλῆ*, as suggested by Wright himself.

tion to verses requiring examination for one reason or another. In these cases it is placed on the left margin directly opposite, or near, the first letter of the line in question. While it signalizes many verses it by no means calls attention to all corrupt readings or obscure passages. In many instances it appears to be the work of the first hand: see e.g. iii. 80. But the corrections that it points out as necessary are not all actually made, nor when made are they invariably in the first hand.

The cases of this use of the  $\delta\epsilon\pi\lambda\eta$  may be thus grouped:

(a) It designates verses where letters have been omitted or wrongly given in the first draft, but are supplied or corrected either by the first or by a later hand, e.g. at ii. 3 NYN becomes  $\nu\eta\nu\nu$  with H written above by first hand; v. also iii. 45, 46, 80; iv. 67, 76.

(b) In the following places marks of accent are added:—ii. 83; iii. 6; viii. 14.

(c) At iii. 49,  $\text{KAAHΘIN } \omega\text{C TE}$ , after N above the line, in the first hand, a *coronis* is inserted.

(d) A short vowel is designated as such in vii. 108. At iv. 62  $\text{ΠΥΡΑΚΤΟΝ}$ , a short  $\sim$  is put over A, but at the same time a P is written above the T. The Y also bears a  $\sim$ .

(e) At the following places a corrupt text seems to be indicated, but no attempt is made to correct it:—v. 59; vi. 63; vii. 88, 96, 110, 126; viii. 21.

(f) In two places there seems to be nothing the matter with the text; each of the lines, however, appears to have something interesting to the scribe, viz. iv. 32, 50. At iv. 32 the difficult construction, at iv. 50 the obscurity of the dative (not as Wright the 'droll Homeric reminiscence'), were in each case indicated by the  $\delta\epsilon\pi\lambda\eta$ .

#### V. Other signs.

(a) The breathings. Only the rough breathing is written, and always in a rectangular form\*. The cases are ii. 70  $\delta\omega\nu\alpha\gamma\eta\varsigma$ , v. 20  $\delta\tau\epsilon\iota\nu\epsilon\kappa\alpha$ , vi. 25  $\eta$   $\text{Βετ}\acute{\alpha}\tau\omicron\varsigma$ , vi. 68  $\acute{\alpha}\mu\alpha\lambda\lambda\eta$ , vii. 46  $\delta\iota$ .

(b) The accents:—acute, circumflex, and grave.

The circumflex and acute are used with many proper names, but not with all; also to distinguish between words spelled alike but differently accented, and to indicate the correct grouping of letters into words, e.g. i. 29  $\theta\epsilon\acute{\alpha}\iota$ : i.e. not  $\theta\epsilon\alpha\acute{\iota}$ ; i. 85  $\mu\hat{\alpha}$  not  $\mu\acute{\alpha}$ . At ii. 9,  $\eta\mu\epsilon\alpha\varsigma$ , the accent seems to suggest the synaloepha of the final syllable; at v. 41  $\delta\delta\eta$  the accent may indicate  $\delta\delta\eta$ . At v. 49  $\alpha\kappa\eta\kappa\omicron\nu\kappa\acute{\alpha}\varsigma$  the acute may indicate a rising tone of voice, necessary in a question. At iv. 62 there is an acute accent over the  $\nu$  of  $\pi\upsilon\rho\alpha\sigma\tau\rho\nu$ . Crusius

wrongly took this as a sign of the *ictus*, but cf. Ludwich, *Berl. phil. Woch.*, 1892, 642.

The grave accent regularly appears to be used to provide against misapprehension. Thus ii. 70 ὀναγῆς, i.e. ὀ+ἀναγῆς not ὀν κτλ.: iii. 74 πῆρνας, i.e. περνάς. See also i. 60, 76; ii. 1, 24; iv. 91; vii. 46, and probably vi. 25 (see below under (f)).

(c) The coronis ('), usually written at the top of the line (at i. 15 and ii. 83 at the bottom), always appears to indicate elision at the end of words. The cases are i. 15; ii. 24, 83; iii. 49; iv. 5, 16, 41.

(d) The *punctum delens*. This is used to indicate omission or erasure, and is then regularly placed above the letter or letters to be rejected, e.g. at iv. 27; viii. 6. Occasionally it is also placed both above and below, and once or twice at the right side or on both sides of the objectionable word or letters. Thus at i. 50 Πατακιον · Γυλλος- where the marginal Γυλλ(λος) is to replace the word in the text.

(e) The point used to separate one word from another, as at iv. 50 εσσετ · ημερη, where it shows that we must not join τημερη: so again at Prooim. 4 τα κυλλ · αυδιν.

(f) The sign -. This is found in the papyrus:—

(1) Over iota, iii. 74 (ἰς = εἰς), iii. 79 (ἰ = εἰ followed by enclitic), v. 5 (προφασῖς = προφάσεις), v. 18, Prooim. 4.

At iv. 43 - is not this sign, but a mark of cancellation.

At vi. 25, Βῆρᾱτος, the - is probably a flat-lying grave accent, as the ε is short and the sign - is elsewhere placed over long vowels only.

(2) Over alpha, i. 50, iii. 79 (τᾱτᾱ), iv. 56.

(3) Over upsilon, iv. 62.

In all the cases where the sign is used with ε = εἰ there exists a second form, with which confusion might arise. Thus at iii. 74 εἰς and εἰς: at v. 18 φερῖς = φέρ' εἰς (or φέρ' εἰς) not φέρεις (which would be written φερεις simply).

At Prooim. 4 ἐπίουσι may be ἐπείουσι, but v. note *ad loc.*

Mr. Wright regards this sign as an intermarginal 'obelus' intended to call attention to dubious or peculiar forms and uses, but Ludwich, and now Crusius also, take it to indicate a long vowel.

(g) The sign √. This is used five times in H., and may be identified with the sign indicating a short syllable, as it is always over such a syllable. It stands usually in the ᾄσεις, but at vii. 108 in one of the resolved feet in the θέσις. The cases are i. 50 (ὁ Μᾱτᾱκίνης), i. 56 (Μῖσις), iv. 30 (τὸν γέροντᾱ πρὸς Μοιρέων), vii. 108 [δύ]ναιτό μ' ἐλᾱσαι, and the difficult iv. 62 (q. v.).

In the first four cases the sign \* is clearly a mark of quantity. At

i. 50 the rarity of the name induced the scribe to mark the quantity of the second *a* as *υ*, as he marked the first *a* with *-*. At i. 56 *Μίσση* is thus marked to show that it is not cognate with *μῦθος*, &c. At iv. 30 the *a* of *γέροντα* is not to be lengthened before *πρ*, as at iii. 62, v. 76. At vii. 108 the syllable *-ασ-* is marked short, and thus we scan the second foot as a tribrach, not as an anapaest.

There remains iv. 62. Various explanations have been offered: e. g. Crusius once took the *υ* as a rhythmical sign, used to show that the penultimate syllable in the line is not stressed (*Philol.* i. 1891, p. 446). But Ludwich is probably right in taking the signs *- υ* to indicate simply the natural quantity of the vowels. The scribe thought that he had before him, in the original, *πυραγρον*. The first syllable was (he thought) naturally long, on the analogy of *πῦρ*. The second sign, *υ*, refers to the original or natural quantity of the second syllable, here made long by position (v. *Berl. phil. Woch.*, 1892, c. 642-3).

Crusius has now come round to this view, and regards the signs *- υ* in every case as marks of quantity (*Berl. phil. Woch.*, 1894, 578 sqq.).

After vi. 93 there is a sign *δ* (= *δνω*), corresponding to a similar sign in the margin above the column (34), accompanying a line which is to be inserted after v. 93. This line is very carelessly written, in a hand which does not seem to be identical with any of the other hands in the MS. It may be read *ταύτη γὰρ καὶ ἡγάπησεν Μητροί*.

In the margin above column 40 is written *σεωντου στατήρ ον*. This refers to vii. 99, where the line originally began with *στατήρας*, omitting *σεωντου*, which was added afterwards in the form *σεωντου*. The adscript above the column gives the correct beginning of the line; *στατήρ ον* stands for *στατήρας οὗτω*, i.e. *σεωντου στατήρας* is the true reading.

Glosses are very seldom found in P. After i. 25, *πέπωκεν ἐκ καινῆς*,  
ΛΙΚΟΣ  
 there is added in the margin a double gloss, viz. *KYCHC*, i.e. the word to be supplied with *καινῆς* is variously given as *κύσης* or *κύλικος*. Also after i. 79 in the margin is written what looks like *κύπελλα*, a gloss on *μελαινίδα*. See also i. 5, 15, 50.

The  
 Correctors  
 of the  
 Papyrus.

The question of the various corrections of the MS. and the identification of their respective hands, is one of the first importance to the editor of Herodas. It has been treated at length by Meister, and by Crusius in his second edition, while the valuable papers by Blass<sup>1</sup> must also be consulted by those who wish to pursue the subject.

<sup>1</sup> *Gött. gel. Anzeig.*, 1891, p. 728; 1892, pp. 230 ff., 857 ff.

Meister recognizes five hands correcting the MS.

Meister's  
view.

(1) That of the original scribe correcting his own work. To this hand are to be assigned all those corrections in which a letter already written or begun has been changed to another, cf. i. 46, ii. 4, &c.; also most of those where the pen is drawn through a letter or letters in the text. Meister divides the corrections, according to their textual significance, into three classes:—

(a) Orthographical and dialectical, as  $\epsilon$  for  $\epsilon\iota$  (i. 6, &c.),  $\eta$  for  $\epsilon$  (iii. 33). Atticisms corrected, as  $\bar{a}$  to  $\eta$  (i. 1, &c.),  $\pi$  to  $\kappa$  (ii. 73, &c.).

(b) Correction of omissions and other similar blunders made in copying, as i. 77 ( $\tau\acute{o}\nu$   $\delta\acute{\iota}\phi\rho\omicron\nu$  for  $\text{Μητρ}\acute{\iota}\chi\eta\nu$ , wrongly repeated from v. 76), ii. 49 ( $\text{Β}\acute{\alpha}\rho\rho\alpha\omicron\varsigma$  for  $\text{Β}\alpha\rho\rho\alpha\omicron\varsigma$ ), iii. 80 ( $\epsilon\upsilon$  inserted).

(c) The following corrections, viz. at ii. 64, 79; iii. 19, 34, 50, 63, 71, 72; v. 9, 42; viii. 3. Here the value of the corrections is more open to question. Meister admits the reading of the corrector in four of these passages, viz. ii. 64; iii. 19, 63, 71. In four passages he prefers the original text, viz. at ii. 79; iii. 34; v. 9; viii. 3. The remaining three passages he leaves open. Crusius also accepts the reading of the corrector in four passages, viz. ii. 64; iii. 19, 71, 72. He prefers the original in the remaining seven passages.

(2) The second hand has written the verse vi. 94 in the upper margin in a cursive hand. It is this hand which has supplied Dr. Kenyon with a valuable piece of evidence bearing on the date of the MS.: v. above.

(3) The third hand has made the corrections at i. 37, 46, 71, 78; ii. 84; iii. 45; iv. 61. The writing is finer, more sloping, and more uneven than that of the first hand; and the forms of the letters  $\alpha$ ,  $\omega$ ,  $\mu$ , and  $\pi$  also mark a different hand.

One of the two corrections (CO) at i. 17 appears to be from this third hand.

(4) The fourth hand has written apparently the corrections at i. 78; ii. 62; iii. 71, 72, 75, 91; iv. 12; v. 69.

This hand is less formed than the others.

(5) The fifth hand is to be observed at i. 5, 17 (-E-), 39, 50 (-A-); vi. 5, 36 (-CA), 38: also apparently at i. 9, 15; ii. 10, 102; iii. 53, 62; v. 4. The writing of this hand is small and thick.

Crusius<sup>1</sup> assigns to the first hand (m. pr.) the following corrections, Crusius' viz. i. 31, 76, 79; ii. 17, 29, 49, 84; iii. 11, 19, 21, 45, 71, 72, 82, 84, 87; iv. 5, 11, 50, 63, 67, 76, 83; v. 4, 6, 11, 18, 31, 43, 56, 77; view.

<sup>1</sup> Introduction to his second edition (Teubner, 1894), pp. x sqq.



vi. 1, 6, 19, 30, 41, 63, 81; vii. 48, 58, 77, 99, 109, 110, 126. Some slight errors the m. pr. corrected as it wrote. Others were corrected by letters overhead, viz. at ii. 79; iii. 19, 34, 50, 71; v. 42; viii. 3.

Crusius is uncertain as to i. 2; ii. 64; iii. 63, 88. His general verdict as to the value of the corrections is given in the words 'lectiones pristinae nullo loco ferri non possunt.'

Crusius recognizes three hands besides that of the original scribe, viz.:

(1) m. rec.=manus recentior prior, a hand so like the original hand that it is difficult sometimes to distinguish between the two. To this hand Cr. would assign the corrections at ii. 64; iii. 72; v. 9; vii. 104; viii. 16; also (but more hesitatingly) those at i. 9, 34, 39, 50; ii. 102; iii. 62, 72; v. 4; vi. 36, 38. The marginalia at i. 5, 15, 50 may also be assigned to this hand; the corrections just enumerated are described by Cr. as 'worthless conjectures.' This is certainly not true of ii. 64 (*μοσθὸν* for *μοῖραν*, now assigned by Cr. to the first hand), nor of v. 4 (*τὴν λέγεις δρώρηκα* for *τὴν Μένωνος ὥρηκα*).

(2) m. rec.<sup>2</sup>=manus recentior altera. The letters are thinner and sharper in this hand, which added the *lineolae criticae*. To this hand Cr. assigns the corrections at i. 17, 37 (doubtfully), 46, 71, 78; ii. 10, 62, 84; iii. 45, 53, 75, 80; iv. 12, 61, 67, 76, 83; v. 69; vi. 34.

(3) m. rec.<sup>3</sup>=manus recentior tertia. This (so Cr. thinks) has written the marginalia at i. 25, 79.

Dr. Kenyon  
on the  
various  
hands.

Dr. Kenyon has kindly given me his view of the corrections by these various hands as follows: 'Meister's general division seems right, though I should occasionally differ from him in detail. No. 1 is the original scribe correcting his own work, and the majority of the corrections belong to him. No. 2 has written only the additional line above col. 34. As to No. 3 I am inclined to think that *θερμα* in iv. 61 is by the first hand; but *ἀνθρωποις* in i. 46 is not, and seems distinct from the other correctors. No. 4 is the thicker hand, to which I should assign not only HM in ii. 62, but TON ΔΙΦΡΟΝ in i. 77. No. 5 uses an ink very like that of the original scribe, but the shapes of the letters are somewhat different (e. g. *σα* in vi. 36 and *καλ* in vi. 38). He must be nearly contemporaneous with No. 1.'

There are certain corrections which Meister was unable to assign with confidence to any particular hand. These cases Dr. Kenyon has been good enough to examine, with the following results:—

To hand (1) belong the corrections at ii. 3, 96 (probably); iii. 21, 82

(<sup>σ</sup> *πρῆσων* certainly, <sup>πρ</sup> *παύλων* probably); iv. 21, 51, 94 (doubtful, perhaps third); vi. 11, 33 (probably), 36; vii. 58 (doubtful, perhaps third), 77 (probably), 104, 115; viii. 16.

To hand (3) belong the corrections at iii. 84; iv. 67, 76; v. 37; vi. 34.

To hand (4) belongs the correction at iii. 88, and possibly that at iv. 80.

The views which critics have taken of the importance of the corrections in P have naturally been diverse. Bücheler holds that these corrections are as a rule to be accepted in preference to the original reading. Crusius<sup>1</sup> on the other hand regards them simply as conjectures (except when obviously by the first hand), though he admits that one class of corrections (those by what he calls *manus recentior altera*) is superior to the rest. Blass<sup>2</sup> holds an intermediate position between these two views. The corrections, he thinks, are not mere conjectures, but *variae lectiones* from another MS.<sup>3</sup>; and they are sometimes better and sometimes worse than the original text, as in the case of the papyrus of the *Ἀθηναίων Πολιτεία*.

Value of  
the correc-  
tions.

The only satisfactory course to follow in endeavouring to settle this question is to take the various hands one by one, and to examine the value of the corrections assigned to each. No two scholars will agree in the result, for this ultimately depends on the views taken on individual passages; one scholar will prefer the text and another the correction. I will therefore content myself here with giving the general conclusions which I hold, while the vindication of my views will more fittingly appear in the notes on the various passages referred to.

General  
con-  
clusions.

Hand (1)=*manus prima* (m. pr.). The corrections by this hand are mainly improvements on the text. They are usually grammatical or orthographical, and may always be regarded as the results of revision of his copy by the scribe without the aid of another MS.

Of the twenty-seven readings<sup>4</sup> by this hand which alone need be considered here, eighteen have been accepted in the present edition;

<sup>1</sup> Preface to his second edition (1894), pp. x sqq. Esp. p. xvi.

<sup>2</sup> For the opinion which Blass has formed of the value of the MS. tradition v. *G. G. A.*, 1892, p. 859: 'Die Ueberlieferung des Papyrus ist in der That nicht gut. Grammatiker haben sich, allem Anschein nach, nicht mit dem Text befasst, und so riss die Verwahrlosung ein, die öfters zu ganz greulichen und gar nicht mehr zu heilenden Verderbnissen geführt hat.' On the other hand there are no interpolations in the MS.

<sup>3</sup> *G. G. A.*, 1892, p. 858.

<sup>4</sup> I obtain the number twenty-seven by combining Meister 1 (c) as given above with the other corrections assigned by Kenyon to the first hand. Meister 1 (a) and 1 (b) must in any case be assigned to m. pr.

viz. those at ii. 3, 64, 79, 96; iii. 19, 21, 34, 50, 63, 71, 72, 82 (both the corrections); iv. 21, 94; vi. 33; vii. 58, 115. The remaining nine passages are iv. 51; v. 9, 42; vi. 11, 36 (*προσδοιον*); vii. 77, 104; viii. 3, 16. At ii. 102 *ρ* is added by the first hand; but it is uncertain to what reading this may point (v. note).

Hand (2)=*manus recentior prima* (m. rec. 1). This hand has written one line only, viz. vi. 94.

Hand (3)=*manus recentior altera* (m. rec. 2). The corrections by this hand show traces of the use of another MS. besides the original one<sup>1</sup>. The new readings are very valuable, and I have accepted them in ten out of eleven passages where this hand can be distinguished, viz. at i. 37, 71, 78 (*φασί*); ii. 84; iii. 45, 84; iv. 61, 67, 76; v. 37. The only exception is at vi. 34, where the reading *δίκη γρύξαι* is certainly inferior to *γυνή γρύξω*, and has all the appearance of a gloss.

Hand (4)=*manus recentior tertia* (m. rec. 3). This hand has given us mere conjectures, which seem to me valueless, with the possible exception of iii. 88, where the insertion of *δε* has approved itself to the minds of many scholars. But this, like the other readings by this hand, could readily have been supplied by the veriest tyro. Readings of the stamp of *οὐχί* (for *οὐδέ*) i. 78, *δκου* (for *δκως*) iii. 75 show plainly that this corrector solved his perplexity by conjectural emendation of a very unscientific nature. At iii. 92 he suggests *μηθὲν* for *μηδέν*. The form *μηθὲν* is not Ionic, but belongs to a late stage of Attic and also to Doric: P.-H. 36 a. 8.

Hand (5)=*manus recentior quarta* (m. rec. 4). This hand is, as we have seen, almost contemporaneous with hand (1): its value is about equal to that of the first hand, but less than that of hand (3). I have accepted five out of the nine passages where this hand has been identified: they are i. 17 (*καταψεύδεο*), 39, 50 (*Γρύλλος*); v. 4; vi. 5. I have rejected the readings of this hand at i. 9; iii. 53; vi. 36 (*σαπρός*), 38.

At i. 9 *πρὸς* for *παρὰ* is probably due to conjecture, *παρὰ* with the accus. of the person being perhaps a less familiar construction: at iii. 53 the rare use of *ιβδόμη* was not recognized, and the common word *ιβδόμας* (in the accus. pl.) was introduced contrary to the rules of the metre. At vi. 36 *σαπρός* is more likely to be a gloss on *λεπρός* than vice versa. At vi. 38 we have the important evidence of Stobaios in favour

<sup>1</sup> Wright (*Herondaea*, p. 184 sq.) thinks that a second MS. was used only to correct otherwise obscure passages (marked with the *δωλῆ*), not to prepare a critical edition. None of the corrections by the first hand require us to assume the use of a second MS.; of the five possible exceptions given by Wright (p. 184, n. 2), only two, viz. iii. 80, iv. 11, are certainly by the first hand; v. notes.

of σοφὸν against καλόν. In all these cases an explanatory gloss has found its way in from the margin. At iii. 62 the letter λ, which is added above the line in this hand, seems to have been afterwards cancelled. At i. 15 (MYC) and ii. 10 (NEMEIN) the marginal readings appear to be in this hand. At i. 15 the true reading is μνῖα: as to ii. 10 we cannot speak with confidence owing to the MS. being defective at this point, but νέμειν seems right.

(δ) CITATIONS MADE EXPRESSLY FROM HERODAS IN ANCIENT WRITERS.

We have seen that ten fragments, containing some twenty-two verses of Herodas, were known to us before the discovery of the papyrus, and that five of these, or just half the number, were found to be preserved in the text. These five fragments contain in all about seven verses. Three of the fragments are derived from Stobaios, viz. i. 15-16, 67 (with part of 68); vi. 37-9. One is from Zenobios, viz. iii. 10, and one from the *Etymologicum Magnum*, viz. v. 32-3.

(1) The MSS. of Stobaios in i. 15 preserve a trace of the true reading μνῖ' δσον, which is however corrupted to μυισων. In i. 16 for χῆ σκιῇ they give καὶ or κῆν σκιῇ. At i. 67 for Γυλλῖ they have Γυναι, which, though corrupt, points to Γυλλῖ and not Γυλλῖς (ΓΥΝΑΙ for ΓΥΛΛΙ). At vi. 37 they have κόρη τύ for Κοριττοῖ by itacism and confusion of the sounds of υ and οι, which became very similar in course of time. At vi. 38 they confirm the reading of the first hand in P, σοφόν (v. note).

In the fragments quoted by Stobaios, but not found in the papyrus (xii. 1 and xii. 2 of this edition, 3 and 5 in Bergk, and 14 and 15 in Kenyon), the MSS. read μηλανθασι for μηλάνθησι (xii. 1. 2), μείζον for μείον (xii. 2. 2). It is plain that the value of these MSS. of Stobaios for the criticism of the text of Herodas is lessened by the various corruptions which have taken place. In two passages however, i. 15 and vi. 38, we derive from them valuable confirmation of the reading of the papyrus.

(2) Zenobios. At iii. 10 (ἦν τὰ Ναννάκου κλαύσω) ἦν is corrupted to ἵνα in the MSS. of Zenobios.

(3) *Etymologicum Magnum* (Choiroboskos). The words of Herodas are rightly given, but the names of the author and of the metre which he used have been corrupted to Ἡρόδοτος and χορίαμβον respectively (v. note on v. 32).

## (c) CITATIONS NOT MADE EXPRESSLY FROM HERODAS.

It was to be expected that a writer such as Herodas would attract by his very difficulty the attention of the lexicographers and commentators of antiquity. In particular, the proverbs which are scattered so freely throughout his work would interest the ancient paroemiographers; some of these however, e.g. Aristophanes of Byzantium, Didymos, and Seleukos, did not confine themselves to the explanation of proverbs, but included also literary reminiscences and historical allusions in dealing with the texts on which they commented. We find two or three noteworthy instances of the use to which they have put Herodas.

(1) At ii. 62 (v. note) the story of Mūs, the Tarentine boxer, in Zenobios is probably due to a misunderstanding of the text, where the words *ἐν πίσσῃ μὺς πῶξ ἐπλήγην* come together; the second clause suggested that the reference was to a boxer.

(2) At vii. 57 sqq. the names of the various kinds of shoes have been preserved in almost all cases in either Pollux or Hesychios. For the various corruptions in the MSS. of these writers v. notes on this passage. 'Didymum tenemus hunc locum cum cura excerptem' (Crusius).

(3) At vii. 114 one of the glosses in Hesychios on the word *πάξ*, viz. *ὑπόδημα εὐνυπόδητον*, must be derived from that passage of Herodas, where the exclamation *πᾶξ* is uttered by the cobbler after trying on a shoe. As at ii. 62 the gloss is based on a misunderstanding (v. note). See also notes on iii. 10 (*τὰ Ναννάκου*), iii. 19 (*λιπαρώτεραι ληκύθου*), iii. 61 (*τῇ Ἀκέσῳ σελιναίῃ*). Crusius, who speaks with a special authority on the subject of the ancient paroemiographers, is of opinion that it was Didymos who preserved most of the fragments of Herodas, partly through a collection of proverbs made by him in which only the more ancient poets were cited<sup>1</sup>.

In one case (v. on v. 75) words have been cited as belonging to Hipponax which are now seen to occur in Herodas. It is improbable that Herodas borrowed the phrase in question from Hipponax: more

<sup>1</sup> *Unters.*, p. 190 (note). We may observe a Koan source in some of the explanations of phrases in Herodas; cf. e.g. the phrase *ἦν τὰ Ναννάκου κλαύσω* (iii. 10): we have seen that the name *Νάννακος* occurs on Koan inscriptions. Possibly we owe our information on this and similar phrases to Nikanor of Kos, who wrote a commentary on Theokritos, in which he recorded stories and traditions current in the island (*Wright, Herondaca*, pp. 193 sq.).

probably Eustathios, from whom we derive the quotation, has written Hipponax by mistake for Herodas, deceived by the similarity of their styles, and quoting from memory.

The errors committed by the first hand in the MS. may be classified as follows (changes of Ionic  $\kappa$  to Attic  $\pi$  in *κορε*, &c., have not been considered here as errors):

Classification of the errors in the MS.

#### I. Errors due to change of pronunciation.

AI = E. This error seems to have been committed at iii. 45 *ημεθα* for *ημαιθα*, and vii. 58 *ψιττακαia* for *ψιτταkea* (so Bücheler). In neither passage, however, is this explanation necessary (v. supra). *ημεθα* as the commoner word may have replaced *ημαιθα*, and *ψιττακια* not *ψιτταkea* is the true form of the word in vii. 58.

The error AI for E does not become common in inscriptions until the time of Constantine (Reinach, *Traité d'Épigraphie grecque*, p. 266)<sup>1</sup>.

Itacism, vii. 109 (*εονταληθινον* for *εοντα λιθινον*). But an isolated instance is scarcely enough to prove this.

#### II. Errors due to similarity of the form of letters.

These are without exception due to confusion of *uncials*, and as the forms of the letters, not their sounds (v. above), are misapprehended, it is clear that the MS. was not written from dictation.

Α for Δ, iii. 19 (*δαι* or *δαι* for *δελι*).

Δ for Λ, iv. 11 (*ιδεω* for *ιλεω*); iv. 94 (*δαι* for *λαι* = *λῶ*).

Μ for ΛΛ, iv. 67 (*ανασμιος* for *ανασιλλος*).

Π for ΓΡ, i. 2 (*αποικιης* for *αγροικιης*).

Υ for Γ, iii. 34 (*αυρεν* for *αγρεν*: v. note).

Ω for ΡΟ, ii. 49 (*Βαττωs* for *Βατταρος*).

#### III. Errors due to—

(i) Haplography: iv. 61 (*θερμα* written once instead of twice); vi. 30 (*αρπασα* instead of *αρπασασα*).

(ii) Dittography: v. 11 (*τουτου* for *του*); vi. 48 (*ερραιε* for *εραιε*); vii. 106 (*και ταυταντα και ταυτ* for *και ταυτα και ταυτ*).

(iii) Omissions: cf. critical notes on i. 31, 37, 64; ii. 3, 79, 84; iii. 82 (*πρησων*), 88; iv. 61, 63, 76, 80, 83; v. 56, 59; vi. 30, 41.

(iv) Additions: iv. 5 (*υγματεκων* for *υγμα κων*); vi. 81 (*ηληθενγαρ η* for *ηληθεν η*); cf. ii. 17 *κη.τηστα* for *κη[σ]τηστα* (*και ζστηστα*).

(v) Transpositions: v. 73 (*λυπειτε με* for *με λυπειτε*).

<sup>1</sup> See however Meisterhans, *Grammatik der attischen Inschriften*<sup>2</sup>, p. 34, n. 185, who gives examples of the confusion in Attic inscriptions dating from 150 A.D. onwards.

(vi) Word wrongly repeated, taking the place of the proper word: i. 77 (Μητριχην for τον διφρον from v. 76); v. 4 (Μενωνος ωρηκα for λεγεις ορωρηκα, Μενωνος having crept in from v. 3); viii. 6 (καιαστησον for καιαψιν, from αστηθι at the beginning of the verse).

(vii) Word begun too early: iii. 71 (προσπρισκε owing to λαμπρισκε following); iii. 83 (ΑΟΙ for COI owing to λαμπρισκε: Α cannot be for C by confusion of these letters); iv. 67 (ουτος ουκ κω for ουτος κω owing to ουχι in next verse).

(viii) *Iota adscriptum* wrongly omitted:

(a) At the end of words, e.g. v. 79 (μετωπω for μετωπωι), v. 83, vii. 61, and probably at vii. 5 (Δριμυλω for Δριμυλωι, v. note).

(b) Internally: iii. 79 (ζωνη for ζωην); vii. 115 (της for της).

(ix) *Iota adscriptum* wrongly added: cf. iii. 80 (βυρσαι), iv. 79, vi. 17 (έορτη).

At iv. 50 sq. there is some confusion in the MS. owing perhaps to a mistaken view of the construction: v. note *ad loc.*

IV. Other errors due to various causes may be seen in the critical notes at i. 13, 54, 89; ii. 17, 64, 84, 96; iii. 21, 63, 72, 82, 84; iv. 21, 26, 57; v. 33, 60, 70; vi. 5, 60, 63; vii. 32, 104, 126.

(a) In some of these passages the mistake seems to be due to a wrong view of the meaning or construction, leading to unconscious or semi-conscious emendation, viz. at i. 12 (ταύτης for ταύτην); i. 89 (σαντήν for ταύτην); ii. 96 (Ἡρακλῆς for χήρακλῆς); iii. 84 (ἔσχηκε for ἔσχηκας); iv. 26 (Εἰθίης for Εἰθίη); v. 60 (τοὺς δύο for τοῖς δύο); vi. 5 (μετρέω for μετρή); vi. 60 (εἰκάσαις for εἰκάσαι).

(b) In others the reason probably is that a common word or form has taken the place of one that is rarer: thus i. 54 (κάρπος for κάρφος); iv. 21 (τὸν λίθον for τὴν λίθον; v. 33 (τὸν νῶτον for τὸ νῶτον, the masc. form becoming frequent in later Greek); v. 70 (μεν for μιν); vii. 32 (βαδίζειν for βάζειν); vii. 104 (δεινοὺς for δέννοις).

(c) The most important cases which remain are ii. 64 (μοῖραν, a gloss on μισθόν); iii. 63 (πέμπειν for παίζειν is due perhaps to the desire to avoid assonance with παίστην at end of v. 64); iii. 72 (γενέων for γενείου is due to Μουσέων v. 71); iii. 82 (οὐχι παίζω for οὐχί τι πρήξω: the τι was lost before π, and for πρήξω the word παίζω, suggested by the sense of the passage, was substituted).

The labours of an editor of Herodas are made much heavier by the state of the manuscript, which in several places has suffered extensively from worms, and in others has been so rubbed that but little trace of the original writing is left. The parts most affected by one or other of these causes are col. 3, i. 33-46 (beginning of the lines

much rubbed); col. 7, ii. 5-20 (beginning and in some cases middle of the line rubbed); col. 34, vi. 93-102; also col. 35-6, and part of 37, vii. 8-47 (worm-eaten); col. 40, vii. 105-9 (rubbed); col. 42-5, viii. 11-75 (fragmentary, v. Intr. ch. I)<sup>1</sup>. It is clear from the *apparatus criticus* that scholars are by no means at one as to the general sense of these mutilated passages, much less as to the actual words of Herodas: and this has confirmed me in the belief that the work of restoring the above-mentioned passages ought to be approached with the greatest diffidence. I have made the fullest possible use of the papyrus itself, and have been most generously assisted in deciphering it by Dr. Kenyon. I have thus been enabled in my *apparatus criticus* to correct several misstatements made by previous editors in regard to the readings of the MS.; but the number of passages where I may claim to have effected a satisfactory restoration is small. One or two such restorations, viz. at i. 42-3, at i. 82 (*παρὰ-λάττω*), and at vii. 69 (*ῥῆδι' ὧς κρήναι*), are printed in the text; at ii. 7 and vii. 107-8 suggested restorations will be found in the notes. The care with which the MS. has been read by such experts as Kenyon and Blass has left few gleanings for later students of the MS., and I have been unwilling to essay the hazardous feat of attempting restoration where the MS. fails us. In regard to this work of divination the prudence of Bücheler is perhaps the best guide to an editor. Crusius, on the other hand, has formulated for his own guidance the singular principle *audax esse volui ubi alii cauti fuerunt, contra cautus ubi alii audaces*. On what occasions he fulfils the second part of this declaration I know not; but he has certainly kept his word in regard to the first part. For my own part, I have thought it advisable to print in the text various restorations which, though in themselves uncertain, nevertheless assist the reader to follow the sense where the MS. remains enable us to make that out with tolerable certainty. The use of the square brackets in the text renders it easy in all cases to distinguish these restorations from the words actually preserved in the papyrus.

<sup>1</sup> The various columns begin at the following verses respectively:

- |      |       |                            |                  |
|------|-------|----------------------------|------------------|
| Mime | i.    | 1, 16, 32, 47, 64, 80      | (columns 1-6).   |
| "    | ii.   | 5, 21, 36, 51, 67, 82, 98  | (columns 7-13).  |
| "    | iii.  | 10, 26, 43, 61, 79, 97     | (columns 14-19). |
| "    | iv.   | 17, 35, 53, 71, 90         | (columns 20-24). |
| "    | v.    | 12, 30, 49, 67, 85         | (columns 25-29). |
| "    | vi.   | 18, 38, 55, 73, 92         | (columns 30-34). |
| "    | vii.  | 8, 26, 43, 62, 80, 98, 116 | (columns 35-41). |
| "    | viii. | 4, 22, 40, 58              | (columns 42-45). |



## V. THE DIALECT, GRAMMAR, AND METRE.

## 1. THE DIALECT.

Herodas uses a dialect which is in the main that of his literary models, the old Ionic *iambographi*, especially Hipponax. 'On the resuscitation of choliambics by the Dorian Herodas the Ionic of the three *iambographi* [Archilochus, Simonides of Amorgos, Hipponax] came once more into fashion. The papyrus of Herodas presents a tolerably faithful picture of the Ionic appropriate to this species of iambic composition. The Ionicisms seem to be imitative and not drawn from a living dialect.' Such is the verdict of Dr. Smyth<sup>1</sup>, one of the chief authorities on Ionic: similarly Hoffmann, in his work on that dialect<sup>2</sup>, recognizes the dialect of Herodas to be artificial, comparing the use of an artificial Aeolic by Theokritos in certain of his poems. 'The Ionic of Herodas is an excellent form of that dialect, being based on imitation of Hipponax, and so free from conventionality and affectation.'

Herodas was probably a native of Kos<sup>3</sup>. The dialect of this island was Doric (with a few Ionicisms), as we see from the inscriptions; but as Hippokrates, also a native of Kos, used the Ionic dialect which had been handed down as the recognized instrument of scientific thought, so Herodas used the dialect which was traditionally associated with the subjects which he depicted and with the metre in which he wrote.

It was held at first that the dialect of Herodas was in the main Ionic, with a slight admixture of Doricisms. This view, however, though true as regards Ionic, has to be modified in respect (1) to the extent of the admixture of Doric forms, (2) to the Attic forms found in the papyrus, which were left out of account in the early statements made regarding the dialect of Herodas.

(1) The Doric forms have been reduced in number as the result of more recent investigation. Thus of the four forms mentioned by Dr. Kenyon as necessarily Doric, three ( $\delta\rho\eta$ ,  $\delta\rho\eta\varsigma$ ,  $\gamma\lambda\acute{\alpha}\sigma\sigma\alpha$ ) are as much Ionic as Doric, while the fourth ( $\lambda\omega\beta\eta\gamma\tau\alpha\iota$ ) is cited from Stobaios and has not the authority of the papyrus. In the same way  $\mu\kappa\kappa\acute{\kappa}\acute{o}\varsigma$  (vi. 59) is not exclusively Doric<sup>4</sup>, the same is true of  $\eta\eta\pi\alpha$  (iv. 21), while the evidence with regard to  $\mu\hat{\alpha}$  (i. 85) is not sufficient to show that it was a purely Doric word.

<sup>1</sup> *The Sounds and Inflections of the Greek Dialects: Ionic*, 1894, pp. 46-7.

<sup>2</sup> *Die griech. Dialekte*, Bd. iii. (*der ionische Dialekt*), pp. 195-7.

<sup>3</sup> Cf. above, ch. i.

<sup>4</sup> Meister, *Lit. Centralbl.*, 1894, no. 26, p. 927.

Examples of pure Doric forms in Herodas<sup>1</sup> are practically confined to the crases of  $\alpha + \epsilon$  to  $\eta$ , and of  $\kappa\alpha\iota + \epsilon > \eta$  in  $\kappa\eta\gamma\acute{\omega}$ , &c., by the side of Ionic forms, such as  $\kappa\acute{\alpha}\gamma\acute{\omega}$ .

There is, however, an element in the dialect of the Mimes which must be taken into account, viz. a number of Atticisms. Thus we find at i. 1  $\theta\acute{\upsilon}\rho\alpha\nu$  for  $\theta\acute{\upsilon}\rho\eta\nu$ , at iii. 59  $\pi\omicron\nu$  for  $\kappa\omicron\nu$ , at iv. 49  $\kappa\acute{\alpha}\epsilon\iota\varsigma$  for  $\kappa\alpha\lambda\epsilon\iota\varsigma$ , at v. 63  $\alpha\delta\theta\iota\varsigma$  for  $\alpha\delta\tau\iota\varsigma$ , at v. 82  $\eta\tau\tau\omicron\nu$  for  $\eta\sigma\sigma\omicron\nu$ , &c. These have generally, but not always, been corrected afterwards to the corresponding Ionic forms, as at i. 1, where  $\theta\acute{\upsilon}\rho\alpha\nu$  is corrected to  $\theta\acute{\upsilon}\rho\eta\nu$ . Meister has on the strength of this laid it down that in all cases where Attic forms occur they have been introduced by the copyists. This theory does not account for the many cases where Ionic forms have been left untouched, as we should have expected to find more extensive changes made by an Atticizing scribe. One fails to see, e.g., why  $\epsilon\acute{\omega}\nu$  at ii. 38 and in three other places has been preserved, while at v. 46, 78 it has been changed to  $\acute{\omega}\nu$ .

The variations in the forms used by Herodas are set out in detail in the following grammatical analysis. It will be seen that several of the variations are to be accounted for by the fact that Ionic itself allowed more than one form in these cases. Thus Meister<sup>2</sup> himself leaves  $\epsilon\pi\epsilon\acute{\alpha}\nu$  (which occurs three times) uncorrected, by the side of  $\epsilon\pi\acute{\eta}\nu$  (of which there are four cases). He also leaves side by side the two divergent paradigms of verbs in  $-\alpha\omega$ <sup>3</sup>: sometimes  $-\acute{\alpha}$  is changed before an  $\omicron$ -sound to  $-\epsilon$ : sometimes  $-\acute{\alpha}$  is contracted with the  $\omicron$ -sound to  $\omega$ . Examples of the former kind are  $\beta\rho\omicron\nu\tau\acute{\epsilon}\omega\nu$ ,  $\nu\iota\kappa\acute{\epsilon}\omega\nu$ ,  $\phi\omicron\iota\tau\acute{\epsilon}\omega\nu$ ,  $\pi\eta\delta\epsilon\acute{\upsilon}\nu\tau\alpha$ : of the latter  $\sigma\omega\pi\acute{\omega}$ ,  $\delta\rho\acute{\omega}\nu\tau\alpha$ ,  $\phi\upsilon\sigma\acute{\omega}\nu\tau\epsilon\varsigma$ ,  $\pi\eta\delta\acute{\omega}\sigma\alpha\iota$ . Upon closer examination, a similar explanation of other forms, apparently Attic, would no doubt be found. In cases, however, where so-called Attic forms cannot be explained as really Ionic, we must fall back on the explanation that they are due either to the scribe or to Herodas. We have seen above that it is difficult to understand such inconsistency as Meister's theory postulates on the part of the scribe; and it is much safer to suppose that the variations in question are due not to the scribe<sup>4</sup>, but to the author himself.

<sup>1</sup> Whether these Doric forms are derived from Kos or not is an open question. Smyth at first thought they were, but afterwards modified his view; see pp. 242, 628 of his work.

<sup>2</sup> p. 791; cf. on the other hand p. 850, where he corrects four out of the ten forms of the reflexive pronoun, without attaining to that uniformity at which he aims. For such treatment of the MS. evidence there is no justification.

<sup>3</sup> pp. 797-800.

<sup>4</sup> Cf. Meister, p. 844, where in regard to the preservation of  $-\acute{\alpha}$  and  $-\acute{\omega}$  in first decl. words in the MS. he praises 'die absolute Zuverlässigkeit der Ueberlieferung.'

I find no difficulty in believing that Herodas used Attic forms as well as Ionic. He wrote at a time when the barriers between the various dialects had been broken down, the literary language known as the *κοινή* having finally supplanted all local variations of dialect. The *κοινή* was based on Attic, and this would account for confusion as to the true Ionic forms.

Some other considerations may be referred to which point to the same conclusion :

(1) Herodas was almost certainly not an Ionian by birth, though he may have adopted Ionic as a member of the cultured class in Kos who used that dialect.

(2) The constant study of Attic literature which we have attributed to Herodas could hardly fail to leave its mark upon his language.

(3) Herodas probably used 'Attic' forms<sup>1</sup> for special reasons in certain passages; thus at vii. 22 *ὅπως πέπηγε*, ii. 28 *κάκ ποίου πηλοῦ πεφύρηται*, v. 9 *ποῦ μοι Πυρρίης*; the forms with the *π* instead of *κ* seem to have been selected for the sake of the alliteration. So *νῆ Δία* at ii. 81 (not *ναὶ Δία*) in a parody of Attic oratory. He is eclectic in his use of these forms, as in his use of some forms of the older Ionic which he employs to impart local colour: e.g. *ἔασι*, iv. 84 (in the religious formulae which compose the speech of the *νεωκόρος*), *ἔσσεται*, iv. 50 (in a formula modelled on Homer).

It is, of course, possible that some of the Atticisms are due to a disturbance of the manuscript tradition. But in the case of others where there is no fluctuation it may well be doubted whether they are not to be ascribed to the author himself. The uncertainty in which the question is involved is shown by the divergent views which have been held by those who have studied the dialect of Herodas in the light of all extant evidence of the Ionic dialect. Smyth holds the view which I have just put forward<sup>2</sup>; on the other hand, Hoffmann<sup>3</sup> thinks it improbable that Herodas should have been guilty of the 'schoolboy's error' (*Tertianerfehler*) of confusing the Attic *ῥον* with the Ionic *ῥον*, and concludes that Attic forms in the papyrus should not be attributed to Herodas. They are due, he thinks, to the fact that audiences and scribes in his lifetime, and more especially after his death, cared more for the matter of the Mimes than for the dialect in which they were written. The reasons however which have been

<sup>1</sup> It is not certain that these forms with *π*- for *κ*- are really Attic. They may be old Ionic; v. below (consonants).

<sup>2</sup> *The Sounds and Inflections of the Greek Dialects: Ionic*, pp. 46-7.

<sup>3</sup> *Die griech. Dialekte*, iii. 196.

given above, especially the fact that Ionic was not the native dialect of Herodas, make it seem quite possible that Herodas was guilty of confusing Attic forms and Ionic.

The conclusion to be drawn from this evidence is that Herodas used an artificial dialect which was in the main Ionic, intermingled with Atticisms and having also a few Doricisms. We are not justified in rejecting all Attic forms and replacing them by Ionic, as is done e.g. by Meister. The general faithfulness of the papyrus and its freedom from interpolation are against any such proceeding. Meister himself<sup>1</sup> has drawn attention to a few forms of a hyper-Ionic character: *χασκείση, τεμεῖσα, δραμεῖσα* (iv. 42, 89; v. 54). These forms show at least that there was no such Atticizing tendency on the part of the scribes as Meister assumes. I find myself therefore in general agreement with Crusius in refusing to bring the text of Herodas into strict uniformity in respect of dialect<sup>2</sup>.

## 2. GRAMMAR.

A. ACCIDENCE. In this section I am under obligations to the study by S. Olschewsky, *La langue et la mètrique d'Hérodas* (Leyden, E. J. Brill, 1897), which is in turn based on Meister.

### (i) Crasis, Synizesis, &c.

(a) *Crasis*. This takes place either according to the ordinary rules governing crasis in Ionic, cf. *ᾠθρωπος*, iv. 74; *τοῖνομα*, ii. 75; or else the final vowel is suppressed and the initial preserved, the latter being lengthened if it is short by nature and by position: cf. *κῆγῶ*, ii. 8; *κῆπῆν*, iii. 45. These forms with *κη-* for *kā-* are Doric (Smyth, p. 242). Crases with *καὶ* are common: *καί+ε-* gives *κά-* (eight times), or *κῆ-* (twenty-four times).

(b) *Synizesis*. When a final and an initial vowel are pronounced as one: cf. *ληκύθου ἡμέων*, iii. 21; *λέγω αὐτην*, iv. 42; *βίου ὄνησις*, vii. 34. Herodas is very bold in his use of synizesis, perhaps intentionally, in order to bring his verse to the level of common speech.

(c) *Aphaeresis*. Cf. *ῆ'γῶ*, iii. 31; *δούλη'στί*, iv. 53; *δεῖ'νδον*, vii. 129.

(d) *Hiatus*. Usually avoided in poetry: *τί'εστί*; v. 10; *ἐν' ἐν*, iv. 82; *οὐδὲ εἰς*, i. 48; *μηδὲ ἐν*, i. 73; *ὦ ἀναξ*, iv. 18.

(e) *Elision*: frequent. Note the elision of *ι* at *ἔασι*, iv. 84, &c. and of *αι* in *γίvet' ἔστ'*, i. 27, &c. The elided vowel is usually suppressed in the MS.

<sup>1</sup> p. 804.

<sup>2</sup> *Editio secunda (maior)*, 1894, pp. xxi sq. Crusius, however, is in practice not quite consistent: thus he alters *ἔπει* i. 1 to *ἐπῆν*, *ἀμυία* i. 7 to *ἀμυῆν*, *προσάττειν* vi. 2 to *προσάττειν*.

(*ς*) *Tmesis*. Specially frequent in Ionic: ἐκ δ' ὀλην ξύση, iii. 18; πρὸς σοι βαλέω τὸν μῦν, iii. 85.

(*ς*) *Metathesis*. ἀμυθρεῖς, vi. 6.

(*η*) *Apocope*. The second δ of ἀνὰ suffers apocope, and the ν also disappears, in ἀσσηθῆ, viii. 1, 14.

(*ι*) *Assimilation*. This sometimes takes place with the prepositions ἐν, ἐκ: cf. ἐγκεῖσαι, v. 3; ἐμβυσον, ii. 82; ἐμβλέπειν, ii. 68; ἐγδοῦσα, vi. 92; but ἐνβλέπεις, vi. 44; ἐκδύσας, v. 18. We find ἐγ- on Koan inscriptions; thus ἐγδόντω, P.-H. 9. 4, 10 a. 23.

(*κ*) *Psilosis*. This feature of the Ionic of Asia Minor is often exhibited in the papyrus. Thus with the article κῶ, iii. 36; κῆ, iii. 14; κοτ' ὠνθρωποι, iv. 33; with ἕτερος in κῆτερον, vii. 30; with ἰρός in ἐπ' ἰρά, viii. 12; with ὤς in κυβερνᾶτ' ὤς, ii. 100.

On the other hand we have numerous instances of the rough breathing, and even in the same words; thus ὠναγῆς, ii. 70, has the aspirate marked over the ω, while we find the aspirate, not the tenuis, before ἕτερος at i. 18; vi. 32; vii. 51. These cases have been altered without exception by Meister; but for the reasons already given I have followed the MS. It is to be noted that in compounds we always find aspiration, never psilosis, as ἀφες, v. 26; καθεῖλε, i. 53; μέθεσθε, iii. 87.

(*ι*) *Iota adscriptum*. This is mostly written when required. But (1) it is sometimes wrongly omitted, as at v. 83 ἐμῆσι, vii. 61 ἐρᾶ; (2) sometimes it is wrongly added, as ἐορτῆ, vi. 17: cf. ch. IV. For this form of error cf. Kenyon on the papyrus of Hypereides, p. 57 of *Classical Texts from Papyri in the British Museum*: 'The ι adscriptum is often wrongly added to terminations in ω or η which are not datives, e.g. φανείηι χρεῖι ἔχει.' Note ἀποθνήσκει, i. 60; but γινώσκων, v. 21.

The Ionic η is used regularly; πρήγμα, iv. 40. But v. on Declension I.

(ii) *Vowels*. For αι (α) and ει (η) we may have ηι, the two vowels being separated by diaeresis: cf. λῆτης, ii. 45. But η is maintained in ληστρί, vi. 10; ῥῆδι' ὤς, vii. 69. Note also χρεῖζεις, ii. 83, beside χρεῖζουσα, i. 49 (note). The two forms are used according to the exigencies of metre.

*Contractions*. θηῖομαι is found in Homer and Herodotos. From this we have θεῖσθε, vii. 21. The form θεῖομαι is also found in Ionic, and the εη is contracted sometimes into η. Thus θῆσσεσθε, vii. 56; cf. Hom. θησαῖατο (*Od.* xviii. 191).

ση becomes ω in the forms of the verbs βῶω, νοέω: cf. βῶσον, iv. 41, 45; βῶση, iii. 23. On κατασβῶσαι, v. 39, v. note *ad loc.*

νόβυστρα, vi. 16 (note), seems to be for νοήβυστρα; we have νοήρες, uncontracted, vii. 3.

ι is found in ιρά (= ιερά), iv. 79, &c. But it is open to question whether ι + ε can contract into ι: Smyth, p. 631.

εω becomes ευ (Attic ου): cf. φιλεῖσα, vi. 76; ἀργυρεῖν, iv. 62.

As a rule vowels are left uncontracted in Herodas, according to the usual practice in Ionic; thus εἰνότερον, vi. 72, &c. But ε is always contracted with a following ε, ει, or η: Meister, p. 801.

(iii) *Diphthongs*. We have ξείνον, ii. 33, for ξενφον; μῶνον, vi. 78, but μόνη, i. 22; vi. 70.

We find μελ- for μελ- in μέλων, &c., i. 65; iv. 95; vii. 5. But the MS. sometimes gives μελ-: see on iii. 8.

Certain groups of vowels may be here considered, namely those which have arisen from the disappearance of σ, φ or χ (yod) between the vowels, giving a semblance of diphthongs.

(1) Vowels between which -σ- once stood are almost always treated as monosyllabic. In the lyric poets who wrote in Ionic they are as often dissyllabic as monosyllabic.

Exceptions to the rule observed by Herodas are ζοντα, vii. 109, ζούσα, vi. 32.

(2) Vowels between which -φ- was once found are sometimes treated as one syllable, sometimes as two: cf. for the former δλεωρή, ii. 25; ἐνέωροι, viii. 5; δθλα (for δεθλα), i. 51; σκντέα, vi. 72: for the latter ἡδέως, i. 64; δαΐδειν, i. 71; νοήρες, vii. 3.

Verbs ending in -εω always treat -εω or -εων as diphthongs: cf. ἀποικίω, i. 13. Similarly -εο- (-ευ-) and -εου- (-ευ-) in -εουσι and -εουσα are always diphthongal. The dialect of Hipponax and the other *iambographi* represented these diphthongs by -εο- and -εου-. Herodas has only -ευ-, as in his time -εο- and -εου- stood for dissyllabic vowel-groups, the diphthongal pronunciation being represented by -ευ- only.

(3) Vowels between which -χ- once stood are contracted so as to form a monosyllabic sound. The only exception is the gen. Πρηξιτέλω, iv. 23.

The most noteworthy group which falls under (3) is that of the contracted verbs, especially those in -αω. We have a number of forms identical with the Attic, γελᾶς, κυβερνᾶτε, φοιτᾷ, and this type is found in Ionic inscriptions and in the Ionic lyric poets and historians. But when in such verbs α stands before an ο sound, we find (α) forms agreeing with the Attic, as σιωπῶ, δρῶντα, πηδῶσαι, (β) forms not agreeing with the Attic, as βροντέων, πηδεῖντα. Meister concludes that though

we cannot be certain that the papyrus is more faithful to the original in this respect than in others, yet we ought not to aim at absolute uniformity, which can only be secured by altering the text. We must, however, according to Meister, assume that Herodas was consistent in regard to one and the same verb; hence he wishes to read *πηδεύσαι* at iv. 61 for *πηδῶσαι*, though he does not print *πηδεύσαι* in his text.

ζός, ζοή, and σός are used, not ζώς, ζωή, σώς: cf. ζοῆς, iii. 2; ζοήν, iv. 34; ζόην, iv. 68 (adj.); σόαι, vi. 100.

In the verb we have ζώεις, iv. 40. The opt. is ζώη, v. 70 (3rd sing.); but ζώην (1st sing.), iii. 79.

In the pronouns *ων* replaces *αν*, *σεωντοῦ*, vii. 99. In ii. 83 we should probably read *αὐτὸς τὰ σὰ αὐτοῦ*, not *τὰ σαντοῦ*.

(iv) **Consonants.** (1) In pronominal adjectives and adverbs from the stem *πο-*, Ionic has forms in *κο-* as well as in *πο-*. Herodas has examples of both kinds, e.g. *κοῖος*, vi. 48; *μήποτε*, iii. 17, but *ποίου*, ii. 28; *ποτε*, vi. 27. It has been thought that the forms with *π-* are due to the scribe (but cf. above, p. lx). At ii. 28 the striving after alliteration in *ἐκ ποίου πηλοῦ πεφύρηται* may have led the poet to prefer *ποῖος*. The forms in *κο-* are considerably more frequent than those in *πο-*.

The older inscriptional forms with *π-* cannot be due to Attic influence, Smyth, p. 289, § 341. Ionic inscriptions have no case whatever of the *κ-* forms.

(2) *γίνομαι* (i. 27), *γινώσκω* (v. 21), are found for *γίγνομαι*, *γινώσκω*.

(3) Ionic *σσ* is found in *ἀράσσει*, i. 1; *ἐλασσον*, iii. 58, but Attic forms with *ττ* also occur: *ἤττον*, v. 82; *σπαράττειν*, v. 57; *προστάττειν*, vi. 2.

(4) Doubling of *σ* in *δσος*, &c. We have *δσσα*, ii. 62; *τόσσον*, vii. 42, but also *δσος* (i. 31, &c.). At iii. 84 *δσσην* is used; but at v. 8, where the verse is repeated, we have *δσην*.

(5) *ν ἐφέλκυστικόν*, not found in Herodotos, occurs at iii. 12, *οικίζουσιν*, and iii. 76, *τρώγουσιν*, in the middle of a line, besides ii. 72, *ἐξέφύσησεν*, at the end of a line.

(v) **Declensions.** *First Declension.* In the *nom.* and *accus.* we find usually *-η*, *-ην*. But, as we have seen, forms in *-αν* also occur, some of which are corrected to *-ην* (i. 1; ii. 36), while others are left uncorrected, *ἀμμία*, i. 7; *ἡμέραν*, v. 5.

The *gen. sing.* of masculine words of this declension is in *-εω* (from *-ηο-* by metathesis of quantity), *Ἀπελλέω*, iv. 73; *βυρσοδέψω*, vi. 88. The *-εω* usually counts as one syllable, as in *Πηληιάδω*, Homer, *Il.*

i. 1, &c., and this is shown at iii. 61 by the accent of Ἀκίσεω in the MS. At iv. 23, however (Πρηξιτέλειω), the -εω counts as a dissyllable.

After ε or ι we have ω simply: cf. Πυθέω, i. 76 (from Πυθέης).

The *gen. plur.* is in -ων: cf. Μοιρέων, iv. 30; ἡμερέων, v. 60. The -ων counts as one syllable.

After ε or ι -ων becomes -ων: cf. μνέων, ii. 22 (one syllable).

In the *dative plur.* we find -ησι, -ης, -ασι, and -αις. Meister has observed that Herodas uses -ης where -ησι is also used in proximity to it. Thus ἐν τῇσι φύσῃς, iii. 20; τῆς καλῆσιν, vii. 115. -ασι is found at i. 74, -αις at i. 75; v. 71.

In the *accus. plur.* we have μνέας, vii. 90, but μνάς, v. 21.

*Second Declension.* In the *dative plur.* we have both -οις and -οισι, δικτύοις, iii. 20; κακοῖσι, vii. 104. Usually -οισι is found before consonants, and -οις before vowels.

*Attic Declension.* A few examples of this are found: Δαφ, iv. 11; ἰλαως, iv. 25.

*Contracted Words.* As in the lyric poets, so in Herodas, we find both contracted and uncontracted forms, e.g. δειλοῦν, ii. 48, but δειλόον, ii. 54. Meister thinks that originally contraction only took place when neither of the vowels so contracted bears the accent; so that e.g. εἵνοος would be contracted to εἴνοους, while νόος would remain. Afterwards νοῦς was used by analogy. We find νοῦν at i. 68, iv. 75.

*Third Declension.* (a) Stems in -ι.

In the *gen.* the lyric poets usually have -ιος. Herodas has πόλιος, ii. 26, 31, and at ii. 8 πόλειως, corrected in a later hand to πόλιος. The form -εως is not exclusively Attic, being found in Ionic. Meister would read πόλειος in all three passages.

The *dative* βάσι is found at iv. 24. As the MS. does not distinguish between ι and ει, this may also be βάσει.

Ionic prefers the form in -ι; but also possesses that in -ει.

The *accus. plur.* is found at v. 5, προφάσις, with the sign - over the ι, on which see ch. V. 1. Whether προφάσις (with ι) or προφάσεις is to be read does not appear.

(b) Stems in -υ- (Gen. -εος).

*Dat. Sing.* δριμεῖ, iii. 73.

*Accus. Plur.* γλυκέας, vi. 23.

(c) Stems in -υσ- (Gen. -υος for -υσος).

*Nom. Plur.* μῦς, iii. 76 (Attic form). The stem is μυσ-. Lat. *mus*, gen. *muris* (for \**musis*). Skt. *mūṣaka*.

(d) Stems in -εν-.

These stems originally ended in -ην, whence e.g. βασιλῆος for



βασιλῆφος (-ῆφος). Attic βασιλέως, βασιλέᾱ exhibit metathesis of quantity (-εως for -ηος, -εᾱ for -ῆᾱ).

*Gen. Sing.* γραφέως, iv. 78: so Hippokr. ii. 666 (Smyth, p. 635). This may be an Attic form, or analogy may have operated thus: πόλεος: πόλεως :: γραφέος: γραφέως.

*Accus. Sing.* σκυτέα, vi. 72; vii. 63. This is probably to be scanned as a spondee in the first, and certainly so in the second passage; but it is not necessary for the α to be long (as it is in Attic). -εα could be taken as one long syllable by synizesis: cf. stems in -εσ- below.

(e) Stems in -ω- (*Gen.* -ους).

*Gen. Sing.* Κοριττοῦς, vi. 24; Κλεοῦς, iii. 93.

*Dat. Locative.* Πυθοῖ, i. 51.

*Accus. Sing.* Λητροῦν, ii. 98; Μητροῦν, vi. 45; πειθοῦν, vi. 75. These forms are Ionic for Λητώ (= Λητόα), &c. Cf. Κυψοῦν, Hipponax, fr. 87.

(f) Stems in -εσ- (*Nom.* -ης or -ος).

These words are seldom contracted in Herodas, but the -εα of the *Neuter Plur. Nom.* and *Accus.* is usually scanned as one syllable.

*Gen. Sing.* τέγευς (for τέγεος), iii. 40.

*Gen. Plur.* χυλέων, iii. 4; -εω- is always one syllable except at vii. 37 (κερδέων).

*Accus. Plur. Neut.* σκέεα, iii. 40; χείεα, vii. 112; τέχη at iv. 7 may be a mistake for τέχεα.

(g) Stems in -ιδ-.

Ionic lengthens the ι of the stem in the oblique cases. δορκαλίδες, iii. 19 (note); πυργίδα, vii. 15.

(h) Irregular nouns.

Of ναῦς these forms are found in Herodas:—*Nom.* νηῦς, i. 41; *Accus. Sing.* νηῖν, ii. 3.

γραῦς has an *Accus. Sing.* γρηῖν, iii. 39.

χεῖρ has *Accus. Sing.* χείρα, iii. 70; *Gen. Plur.* χειρῶν (v. on vi. 11); *Dat. Plur.* χερσί, v. 83.

(vi) **Adjectives.**

(a) In -ος, -η, -ον. Regular. χαλκήν is found in xii. i. 2. On ἀργυρεῖν (iv. 62, 65) see above, p. lxiii.

(b) In -υς, -εία, -υ.

*Accus. Sing. Fem.* ἰθεῖαν, v. 53; πλατεῖαν, vi. 53 (used substantively). At iv. 2 we find γλυκῆαν, which may be compared with τρηχῆαν (Kaibel, 237, 5) and similar forms on inscriptions (Smyth, p. 625).

πολύς. We have πολλόν, iii. 19; πολλῶ, iii. 89, formed from the stem πολλο- for πολφο-. πολὺς and πολὺ do not occur.

τέλειος. An Ionic form, found on Koan inscriptions: cf. on vii. 20 τέλειον.

(c) Comparison.

In -τερος, -τατος. Regular. Uncontracted forms occur as εἰνोώστερον, vi. 72.

In -ων.

ἡδίονα (written ἡδείονα), i. 87.

πλέω, iii. 85.

μέζων, -ον, i. 65; iii. 8, &c. So the adverb μέζον, iv. 44; μαζόνως, iv. 80. At iii. 36 we find μαῖζον: see above (iii).

(vii) Pronouns.

1. Personal Pronouns.

*Gen. Sing.* μεν, i. 58; σευ, i. 38, &c.; σοῦ, i. 85 (Attic).

*Accus. Sing.* νιν, iii. 33, 54, 91, 97; vi. 21; μιν, iii. 31; v. 70?; vii. 12, 101. It may be noticed that νιν, except at iii. 54, 91, is used of things; μιν is used of a person at iii. 31, v. 70, vii. 101, of a thing at vii. 12.

Apollonios, περὶ ἀντωνυμιῶν (84, 6), says that μιν is Ionic, νιν Doric.

In the MSS. of Pindar both forms are found, and they may both be allowed in Herodas.

*Gen. Plur.* ἡμέων (Spondee), i. 2; vi. 32, &c.; ἡμείων, i. 46; ἡμῶν (Attic), vii. 38; ἰμέων, ii. 27 (Cretic); vii. 62 (Spondee).

*Dat. Plur.* ὑμῖν, i. 19; ὑμῖν (ὑμῆν), iv. 79.

*Accus. Plur.* ἡμέας, ii. 9; ἰμέας, ii. 60; ὑμᾶς (Attic), vii. 118.

2. Relative Pronouns.

The ordinary relative ὅς, ἣ, ὃ occurs commonly. But the article is also used as a relative, a usage dating from Homeric Greek and revived in Alexandrine times. Cf. τῆς, ii. 64; τῶν, v. 28; τὰς, iv. 17, &c. The grammarians call this an Ionic usage.

3. Interrogative and Indefinite Pronouns.

τίς (Interrogative). *Gen. Sing.* τέο, viii. 1 (Smyth, p. 637); τεῦ (for τέο), ii. 98.

ὅστις.

*Gen. Sing.* ὅσου, iv. 40.

*Dat. Sing.* ὀτέψ, vii. 112; ὅψ, ii. 26.

*Accus. Sing.* ὄντινα, iv. 12.

4. Demonstrative Pronouns.

ἐκείνος and κείνος both occur. The former at iv. 78; vi. 42; the latter at i. 42; iv. 30, &c.

5. *Reflexive Pronouns.*

*Gen. Sing.* σεωυτοῦ, vii. 99; σαιυτῆς, vi. 4.

*Accus. Sing.* ἐμαντόν, ii. 88; σεωυτήν, ii. 66; ἐωυτόν, v. 78.

εωυ in the gen. sing. is a monosyllable; in the accus. a dissyllable.

(viii) **The Verb.**1. *The Augment.*

The syllabic augment is never omitted in Herodas. The temporal augment is found in ἐπηδέσθη, ii. 39; εἶχες, vi. 91; it is wanting in οἶχωκεν, ii. 37; εἶρε, vi. 85. On ἐχρήν, ii. 28, v. note. Herodas always follows the Attic rules for augment (Smyth, p. 637).

Attic reduplication is found in ἀκήκουκας, v. 49; δρώρηκας, vi. 19 (but ὤρηκας, iv. 40: cf. v. 4); and in ἄρηρεν, vii. 118.

2. *Personal Endings.* Verbs in -ω.

Indicative. 2nd pers. sing. This is sometimes in -η, as κείσῃ, viii. 1, sometimes in -ει, as ὀψεῖ, i. 1 (written ὀψι).

1st pers. plur. -μεθα is generally used, but -μασθα also occurs, χρώμασθα, iii. 21 (note), ἐποιεύμασθα, iv. 17.

Subjunctive. A 1st person ἴδωμι occurs at iii. 43.

2nd sing. middle. Always in -η, ἐπιψεύσῃ, vi. 46; πεύθῃ, vi. 38.

Imperative. The form in -εο occurs in ἐπεύχεο, iii. 58; μέμνεο, iv. 89; in each case -εο is scanned as one syllable. We have also -εν, πληκτίζειν, v. 29; σκέπτειν, vii. 92. At i. 17 P has καταψεύδου, with σο and ε, i. e. εο, written above -ου in later hands.

Optative. In the 3rd sing. aor. opt. ἐπαινέσειεν (iii. 75), but ἀποστάξαι (vii. 82).

3. *Tenses.*

Perfect. The perfect in -κα is frequent: γεγήρακε, vi. 54; δρώρηκα, &c.: see above, 1.

Aorist. φημὶ forms εἶπα, iii. 26; εἶπας, v. 27. The imperative 2nd pers. sing. is εἶπον, vi. 43, but εἶπέ, vi. 48; 2nd pers. plur. εἶπατε, vii. 62.

4. *Verbs with liquid or nasal character.*

βαλλέω, iii. 85 (-εω as one syllable); διαβαλεῖς, vi. 22.

ἀποκτενεῖς, v. 35.

5. *Contracted Verbs.*

(a) Verbs in -αω (-ηω).

The forms in η from certain verbs are to be noted: ἐχρήτο, vi. 55; ὀρήν, vi. 66; ὀρής, iv. 23, &c. Such forms are found also in Hippokratēs and Herodotos. They are due to the supposed tenacity of η

after  $\rho$  in Ionic; ὀρήν once created made e.g. μελετήν by analogy, Smyth, p. 241.

$\eta + o$  ( $\omega$ ) instead of producing  $-\epsilon\omega$  as in χρώμαι (Herodotos) makes  $-\omega$ , as in Attic: χρώμεσθα, iii. 21; χρῶ, v. 6; ὄρῶ, v. 24.

$\tilde{a} + \epsilon > \tilde{a}$  (Attic contraction), γελᾶς, ii. 74; κυβερνᾶτε, ii. 100.

$\tilde{a} + o$  ( $\omega$ ). Either contract into  $\omega$  by 'Attic' contraction, σιωπῶ, iii. 86; γελῶσα, vi. 44: or  $a$  becomes  $\epsilon$ , νικέων, i. 51; βροντέων, vii. 65. ὀρεῖσα, iv. 44 (as if from ὀρέω, v. below).

(δ) Verbs in  $-\epsilon\omega$ .

$\epsilon + \epsilon$  always contract into  $\epsilon$ : δοκεῖς, i. 65; φιλεῖς, vi. 43.

$\epsilon + \omega$ . Uncontracted, κινέων, i. 55; αἰνέω, iii. 62, &c. (in all cases  $-\epsilon\omega$  forming one syllable). Contracted, φιλῶ, vii. 4.

$\epsilon + \eta$ . Uncontracted, ἐκχέη, vii. 7. Contracted, αἰτῆ, ii. 88.

$\epsilon + o$  contract into  $\epsilon\upsilon$ : σκοπεῦντες, ii. 99; δοκεῦντες, iv. 65.

„ „  $\sigma\upsilon$ : ἐδόκουν, iv. 69; φρονοῦντα, vii. 129.

Uncontracted, ἐλιπάρεον, vi. 93 ( $-\epsilon o$  as one syllable).

$\epsilon + \sigma\upsilon$  contract into  $\epsilon\upsilon$ : ποιεῖσι, vi. 69; φιλεῖσα, vi. 76; λαλεῖσα, vi. 40.

$\epsilon + \alpha$  contract into  $\alpha$ : τελοῖεν, iii. 57.

(c) Verbs in  $-\sigma\omega$ .

Usually contracted, στρέβλον, ii. 89; κηρούσα, iii. 15.

6. Verbs in  $-\mu$ .

Forms from this conjugation are rare.

*Pres. Partic.* περνάς, iii. 74.

ἰδῶμι occasionally is treated as a verb in  $-\sigma\omega$ : cf. διδοῖ, ii. 59 (conjunctive).

From εἰμί we have these forms:

*Present Indic. 2nd Pers. Sing.* εἶ, i. 5, v. 20; εἶς, iii. 74; vii. 95.

*Present Indic. 3rd Pers. Plur.* εἰσι, i. 10; ἔασι, iv. 84 (v. note).

*Future.* ἔσσεται, ii. 101; iv. 50 (most probably). Herodotos uses ἔσται.

*Participle.* ἐών, ii. 38; ἐόντα, vii. 109; εἶσαν, v. 16; εἵντων, ii. 85. The Attic form ὦν is found at v. 46, 78. In the MSS. of Herodotos and Hippokrates ἐὼν ἐούσα ἐὼν is the regular form.

From οἶδα we have:

*2nd Pers. Sing.* οἶσθας, ii. 55 (note). The future εἰδήσει (no present εἰδέω) is used at v. 78.

From οἶμαι: ὠύσμεν, viii. 16: cf. δίσθην, ἀνώϊστος.

(ix) Adverbs.

αὔτις, i. 73.

δωρεήν, ii. 19 = 'for nothing,' Lat. *gratis*.

ἐνταῦθα, iii. 33 ; the Ionic form, ἐνθαῦτα, is not found.

οὕτως: before vowels οὕτως is as a rule used by Herodas, before consonants οὕτω: for iv. 71 see p. lxxx.

πάλιν, v. 47. But πάλι, ii. 52 (v. note).

τὰ νῦν, ii. 100 ; v. 16. τὸ καλόν=καλῶς, i. 54 (note). For iv. 51, where some read τῶδ=τὸ αὖ or τοι αὖ, v. note *ad loc.*

ᾧδε: local in meaning ; = *hic*, ii. 98 ; = *huc*, i. 49 ; iv. 42. Note also ἀστράβδα, iii. 64 ; χαλκίνδα, iii. 6.

#### (x) Prepositions.

ἐς at iii. 96 ; εἰς at i. 23, vii. 55, are protected by the metre. In the MS. ἐς is three times as frequent as εἰς.

μέχρς, iii. 43 ; μέχρς, viii. 1 ; cf. ἄχρς, i. 14. Herodas prefers the forms in -ς.

οὔνεκεν: ὧν οὔνεκεν, i. 84.

σύν. This and not ξύν is the form used by Herodas.

Compound prepositions: ἐκ δεξιῆς, iv. 20 ; σύνεγγυς, i. 48.

#### (xi) Conjunctions.

ἄχρς (ἄχρς), μέχρς (μέχρς), v. on iii. 4.

ὁτῆμος, with subj., iii. 55 (note).

οὔνεκεν, ii. 21 ; cf. ὁτεύνεκα=(1) because, (2) that.

#### (xii) Interjections.

ἄ, vii. 111.

ἦν, i. 4 (ἦν ἰδοῦ).

μᾶ, i. 85 (note).

τάλῃς, iii. 35 (note).

τῇ, i. 82 (note).

#### (xiii) Particles.

The use of the particles in Herodas does not differ much from the normal Attic use. Subjoined is an alphabetical list of the more noteworthy cases.

ἀλλ' οὖν γέ, vi. 91.

γάρ, expressing agreement with the previous speaker, iv. 86 ; εἴη... (Κοκ.) εἴη γάρ.

γάρ οὖν, 'for to be sure,' vii. 128.

γέ μῆν, iii. 11.

γούν, iv. 32.

δή, ἀκουσον δή, i. 48 ; cf. iii. 30, 36 ; iv. 59.

δήκου (=δήπου), iii. 91 ; v. 24.

δήκουθεν (=δήπουθεν), ii. 2.

ἦρα, iv. 21; v. 14. Ionic used both ἦρα and ἄρα. The particle is employed (1) in interrogations, (2) to give emphasis.

καί=καίτοι, iii. 35. In κῆν μή, iii. 17, καί seems superfluous (v. note).  
μά, i. 32, 68.

μοῦνον=πλήν, ii. 89.

ναί, i. 86; [Prooim.] 1; cf. νή, ii. 81 (νῆ Δία).

ναὶ μά, vii. 99.

οὖν, i. 36, 37; iv. 81, &c.: cf. γοῦν. There is at vii. 70 one example of ὦν, which occurs in Herodotos frequently.

οὐχί. We find no trace of οὐκί, which predominates in Herodotos.

## B. SYNTAX<sup>1</sup>.

### 1. The Article.

(a) With the pronouns οὗτος, ὅδε, κείνος, &c., the article is added: thus τὴν θύρην ταύτην, i. 12; τούτων τῶν λόγων, i. 78. Hence at vii. 65 κείνο | ἀπεμπολῇ(ν τὸ) ζεύγος is the right reading, not ἀπεμπολῇ(σαι) ζεύγος. Cf., however, on i. 61.

(b) In two passages Herodas employs a periphrasis consisting of the article and a neuter adjective; τὰ λευκὰ τῶν τριχῶν, i. 67; τῷμβλὸ τῆς ζοῆς, iii. 52. These are, however, not quite identical with αὐ λευκαὶ τρίχες, τὴν ἀμβλείαν ζοήν, v. note on i. 67.

This use is found in Attic, especially in the poets. Meister compares ἀβρὰ παρηίδος=ἀβρὰν παρηίδα, Eur. *Phoin.* 1486.

(c) At i. 30 we have ὁ βασιλεὺς χρηστὸς apparently for ὁ χρ. β. (v. note *ad loc.*).

### 2. The Noun: Cases.

#### (a) Genitive.

(i) Gen. of time within which: νυκτός, i. 58; ἡμέρων πέντε, v. 60.

(ii) Gen. of place from which a person comes: ἡ Χίου τις ἡ ρυθρέων ἦκει, vi. 58.

(iii) Partitive Gen.: συμφορῆς . . . ἐπὶ μέζον, iii. 7; τῆς ὑγιῆς λῶ, iv. 94.

(iv) Gen. of price: τριῖ ἡμαιθα . . . ἐκάστου τοῦ πλατύσματος τίνω, iii. 46; ὅκως τὸν αὐτῆς μὴ τετρωβόλον κόψῃ, vi. 84 (v. *ad loc.*). Akin to this is the gen. of value, χαλᾶναι τριῶν μνέων, ii. 22.

(v) Gen. with ἐστί, meaning 'it is the part of,' 'the characteristic of': γυναικός ἐστι κρηγῆς φέρειν πάντα, vi. 39.

(vi) Gen. of the part of the body by which something is held: ποδὸς κρέμαυτο, iv. 78.

<sup>1</sup> Cf. Valmaggi, *De Casuum Syntaxi apud Herondam* (*Riv. d. filol.*, 1898, pp. 37-54).

(vii) Gen. with verbs: μεδεῖς Τρίκης, iv. 1; ψαῦσαι ποδίσκων, vii. 94 (probably also at iv. 4: for v. 75 v. *ad loc.*); πείσθητί μεν, i. 66 (note); πέπληθε δαψιλέων . . . ἔργων, vii. 84.

(viii) Gen. of material: νενημένην χοῖρον πολλῆς φορίνης, iv. 16.

(ix) Gen. of cause: ὡς εἶη . . . ὁ Παιών . . . καλῶν ἔργων, iv. 26.

(x) With the interjection μᾶ (cf. the gen. with φεῦ, &c.): μᾶ καλῶν . . . ἀγαμάτων, iv. 20. This may come under Gen. of cause.

(xi) Gen. with verbs of entreating: τῶν σε γονάτων δεῦμαι, v. 19.

(δ) *Dative.*

(i) Dat. Incommodi: οἷχεθ' ἡμιν ἡ ἀλεωρῇ τῆς πόλιος, ii. 25. There is a kind of Dat. Commodi at ii. 93, τῷ πορνοβοσκῷ = ὑπὲρ τοῦ πορνοβοσκοῦ.

(ii) Dat. Ethicus: κάλει μοι αὐτόν, v. 9, etc. Cf. Dat. of Possession, ὦ τέκνον μοι, i. 61.

(iii) Dat. of accompanying circumstances = Comitative Instrumental: ἐγὼ πολλῇ ἔλθοιμεν, iv. 86.

(iv) Dat. = Locative: (α) without preposition, Πύσῃ, i. 53; καθ' ὃν τῆς Μίσσης, i. 56; οἰκίης ἔδρῃ, iv. 92; ἱοῦσιν, iv. 94. (β) with a preposition, ἐν Πυθοῖ, i. 51; ἐν Σάμῳ, ii. 73.

(v) Dat. of participle (in giving directions): τὴν πλατείαν ἐκβάντι, vi. 53.

(vi) Dat. with verbs: ἐπιβρίχειν, vi. 13. At v. 43 (v. note) ἡγήσθαι probably takes an accus.

(c) *Accusative.*

(i) Of time how long: κόσον . . . χηραίνεις | χρόνον; i. 21; cf. also i. 39; vi. 7, &c.

(ii) Of the part affected: καρδίην ἀνοιστρηθείς, i. 57.

(iii) Neuter Accus. with verbs: ἡ Κῶς . . . κόσον δρᾶναι, ii. 95; κῆν τὰ Ναννάκον κλαύσω, iii. 10; θερμὰ πηδῶσαι, iv. 61; cf. iii. 36; iv. 44, 69, &c.

(iv) Accus. with verbs: πλεῖ τὴν θάλασσαν, ii. 21; τῷμματ' ἐξεκύμνη, vi. 68; προφάσεις . . . ἔλκεις, v. 5; βλέπονσιν ἡμέρην, iv. 68; νικέων ἄβλα, i. 51; Μάρωνα γραμματίζοντος, iii. 24. ὁμνυμι and μαρτύρομαι take as usual the accusative of the deity by whom the oath is taken: ὁμνυμι . . . τὰς φίλας Μούσας, iii. 83; μαρτύρομαι . . . τὸν θεὸν τοῦτον, iv. 48; ἐκπαιδεύω takes an accus. of the person, and an infin. = accus. of the thing: χολὴν δ' αἰδεῖν χῶλ' ἂν ἐξεπαίδευσα, i. 71.

(v) The Accus. of the road traversed, with ἄγειν: ἄγε . . . τὴν ἰθείαν, v. 53.

(vi) The Accus. of the deity by whom an oath is taken: (1) abso-

lutely; οὐ, τὴν τύραννον, v. 77; (2) with ναί, ναὶ μά, μά; v. above p. lxxi.

### 3. The Adjective.

The proleptic use of the adjective is found at ii. 70 ὡς λεῖα ταῦτ' ἔτιλλε (= ὥστε λεῖα γενέσθαι).

The predicative use is found at iv. 95 ἄμ' ἀρτίης τῆς μοίρης.

In one passage the adjective has the force of an adverb: τριταῖος οὐκ οἶδεν, iii. 37.

### 4. The Pronoun.

There are a few cases of attraction of the relative into the case of the antecedent: as ὃν λέγω = τούτων ἃ λέγω, iv. 43; τῶν σὺ μὴ θέλῃς, v. 28.

At iv. 12 ὅστις is used for ὅς: τοῦ ἀλέκτορος . . . ὄντινα . . . θύω. Cf. vi. 36 ἐν' οὐκ ἂν ὅστις λεπρὸς ἐστι προσδώσω. So in Herodotos often.

### 5. The Verb.

#### (a) Concord.

(i) The verb is found in the sing., after two or more subjects, at ii. 95 ἡ Κῶς χά Μέρου κόσον δραίνει, and iv. 6 Πανάκη τε κῆπιώ τε κῆρσὺ χαίροι.

(ii) The verb is found in the plur. with a subject in the neuter plural, οὐ τὰ ἑρμὰ σε τρύχουσιν, viii. 11.

#### (b) Tenses.

##### (i) Present. Regular.

(ii) Imperfect. ἔτυκτε, iv. 3 (note). ἐποίει (as used by artists) is found at iv. 22 (v. note). ἔδει occurs at vi. 79, and χρῆν at ii. 28.

(iii) Future. The chief peculiarity is the use of ἐρεῖς = εἰποις ἂν, v. note on iv. 28; cf. also γνώσῃ, vi. 61; δόξει, v. 56. On ἂν with the fut. προσδώσω, v. on vi. 36.

(iv) Aorist, used of an action just taking place, ἐπεμνήσθην = 'I bethink me,' v. 53; cf. vi. 42.

Note also τί . . . οὐκ . . . ἐξεδήφης; 'why don't you tell?' = 'tell at once,' vii. 77 (note).

For the aorist a periphrasis consisting of εἰμι and the aor. participle with the article is sometimes used: τίς ἐστιν ὁ στήσας, iv. 22; cf. vi. 18.

(v) Perfect. This is often equivalent to the present: cf. κεκαύχῃται, i. 33; ἔσχηκας (= ἔχεις), iii. 84 (= v. 8); ᾤκηκας (= οἰκεῖς), iv. 2. Cf. also iv. 36, 43; vi. 54; vii. 84. At ii. 37 οἴχωκεν is used in narrative, in the midst of a number of aorists: cf. ii. 62 sqq.



(c) *Moods.*

## (i) Indicative. Regular.

(ii) Subjunctive. Certain conjunctions take the subjunctive without *ἄν*, as *μέχρις οὗ εἶπη*, ii. 43 (v. note on iii. 4); *ὁτῆμος . . . ἀγινῆτε*, iii. 55.

(iii) Optative. This is used without *ἄν* in some passages: *οὐδεὶς σ' ἐπαινέσειεν*, iii. 75 (v. note *ad loc.*); v. 76. The usage is Alexandrine. For the optative with *ἄν* cf. *οὐκ ἄν λήξειε*, iii. 11; *οὐδὲν ἄν . . . ποιήσais*, vi. 3, &c. *ὥς* with the opt. occurs in a wish: *ὥς μὴ καλῶς γένοιτο τῇ ἡμέρῃ*, v. 22; cf. note *ad loc.*

In two passages the opt. is used by a kind of compendium: *εἰ τελοῖεν αὐδὲ* (= *εἰ θέλεις τελεῖν τάσδε*), iii. 57, v. note, and *εἰ . . . ζήην* (= *εἰ θέλεις ἐμὲ ζῆν*), iii. 79.

The opt. of indefinite frequency is found once: *ἀλλ' ᾧ ἐπὶ νοῦν γένοιτο . . . ψαύειν*, iv. 75.

On *ὥς ἄν αἰσθοῖσθε* (vii. 62) v. *ad loc.*

## (iv) Imperative.

In prohibitions *μὴ* is found with—

the present imper. at i. 17; v. 7, &c. *μὴ δέισθω*, 3rd person present imper., is found iv. 38.

the aorist subj. at iii. 86; v. 13, &c.

At iii. 73 *μὴ* is not to be taken directly with *λάβησαι*. We must supply *λαβήσῃ*: *μὴ τῷ με δριμύϊ λαβήσῃ, τῷ ἑτέρῳ δὲ λάβησαι*.

For the imperative various substitutes are used:

(a) *ὅκως* with the future: *ὅκως ἐρεῖς*, v. 48.

(b) *οὐ* with the future interrogative: *οὐ ταχέως . . . ἀρεῖτε*; iii. 60.

(c) The infinitive: *τίνειν*, ii. 54, *φέρειν*, iii. 80 (v. note *ad loc.*), *ράψαι*, vii. 89 (but see note).

(d) *δεῦτε* is a quasi-imperative at iv. 11; vii. 70.

(e) The 2nd person of the future in an interrogative sentence: *δώσεις τι . . . ῥάκος*; v. 44.

(v) Infinitive. This is used absolutely once: *ἢ ἄνωθ' ἢ κάτω βλέπειν*, vii. 80 (v. note). For infin. = imperative v. above (iv).

For the aorist infin. with *μέλλω* v. on iii. 78.

The infin. sometimes denotes purpose: *καλύναι* = 'in order to cover,' v. 45.

The infin. is twice used with *δίδωμι*: *δὸς πιεῖν*, i. 81; *δοῦσα χρῆσασθαι*, vi. 78; cf. ii. 20.

## (vi) Participle.

(a) *ἀγγέλλω* (cf. Goodwin, *Gk. Gr.* § 1588) takes a participle after it at i. 6, *ἀγγελῶν . . . παροῦσάν με*. For *οἶδα*, cf. v. 77, *οὐκ οἶδεν | ἀνθρώπος ὧν*.

(δ) εὐρίσκω and λαμβάνω also have participles: οὐ τὰ νῦν εἶσαν μῶραν Βίτιναν, ὡς δοκεῖς, ἔθ' εὐρήσεις, v. 16, and τὸ γήρας μὴ λάθῃ σε προσβλέψαν, i. 63.

(ε) λαβὼν is found several times, giving a certain liveliness to the passage where it occurs: see ii. 37, 83, 89; cf. also ἰούσα . . . βῶσον, iv. 41.

(vii) Voice.

Middle. The middle is several times used where we should expect the active: cf. iii. 54; vi. 41. This use is common in Alexandrian Greek: Theokr. has σκοπιάζεται (iii. 26), ποτελίετο (i. 92), ἐτινάζετο (xxii. 185).

Passive. At iv. 54 the passive ὠθεῖται is used impersonally.

## 6. The Negatives.

(i) The use of οὐ and μή.

The use of οὐ is regular; at v. 77, however, the verb has to be supplied, as οὐ stands alone: οὐ, τὴν τύραννον.

There are three passages where the use of μὴ is peculiar: iii. 67 (κινεῖντα μὴδὲ κάρφος), vi. 31 (δωρεῖται | καὶ ταῖσι μὴ δεῖ), and vi. 34 (τῇ μὴ . . . μέζον ἢ γυνὴ γρύξω), v. notes *ad locc.*

(ii) The use of οὐ μή.

This is found twice: at i. 20 ἀλλ' οὐ τοῦτο μὴ σε θερμήνῃ (v. note), and vi. 24 οὐδεὶς μὴ ἀκούσῃ.

## 7. Prepositions.

The following is a conspectus of the use of the prepositions in Herodas:—

(i) *Prepositions governing the genitive only*: ἀντί, ἀπό, ἐκ, πρό.

(a) ἀντί: once only, ἀνθ' ἡμέων, vi. 32.

(b) ἀπό: once only, ἀπὸ σπαντῆς, vi. 4; but cf. viii. 16.

(c) ἐκ, ἐξ, 'from,' of place: ἐξ ἀγροικίης, i. 2; ἐκ Τρίκκης, ii. 97; ἐκ τῆς οἰκίης, v. 74; cf. i. 54; vi. 24: of time only in ἐξ οὗ, i. 11, 23; ἐξ ὅτε, iv. 40.

Of material from which: ἐκ ποίου πηλοῦ πεφύρηται, ii. 28.

In the sense of 'after': ἐξ ἐορτῆς, v. 85.

With verbs: ἐπακούω (ἐξ ἄλλης . . . οὐκ ἂν . . . ἐπήκουσα, i. 69); δέω (ἐκ τοῦ τραχήλου δῆσον, vii. 9).

Adverbial phrases: ἐκ δίκης (= δικαίως), iv. 77; ἐκ βίης, v. 58. So perhaps ἐκ καυνῆς, i. 25, unless this is to be compared with ἐκ τετρημένης, iii. 33, where a substantive is to be supplied.

(d) πρό: twice, πρὸ τῆς χαμῆνης τοῦ ἐπὶ τοῖχον ἐρμῖνος, iii. 16 (where it goes with ἐρμῖνος), and πρὸ τῶν ποδῶν, iv. 32.

(ii) *Prepositions governing the dative only*: ἐν, σύν.

(a) ἐν: this is very common in the sense 'rest in.' Cf. i. 13, 27, 52; ii. 23, 57, 58, 62, 73, 90; iii. 20, 52; iv. 24, 51, 62, 78; v. 15, 79, 83; vi. 5, 102.

In composition: ἐγγελᾶν with ἐς and accus., i. 77; ἐγκόπτειν with ἐς and accus., v. 33, but with dat., v. 34. ἐμβλέπειν with accus. of person, vi. 44, with ἐς and neuter adj., iv. 80. ἐνεύχεσθαι with dat. of person, vi. 47.

(δ) σύν: twice, each time in formal expressions; σύν ἀνδράσιν καὶ πασι, iv. 88; σύν Τύχῃ, vii. 88.

(iii) *Preposition governing the accusative only*: εἰς.

'To' or 'into,' of place: εἰς Φασηλῖδα, ii. 59; εἰς τὴν χεῖρα, ii. 82, iii. 70; εἰς μέλι, iii. 93; cf. also iii. 95; iv. 28, 34, 38, 44, 90; v. 32, 71; vii. 66, 75; viii. 7. At i. 73 εἰς με seems correct, but some scholars would prefer εἰς μεν, sc. τὸν οἶκον. At iii. 78, εἰς μεν φορῆσαι, we must supply τὸ νῶτον: cf. v. 33.

'For the purpose of': εἰς βάσανον αἰτεῖν, ii. 88.

'With respect to,' after an adjective: ἄθικτος εἰς Κυθηρίην, i. 55; ἀληθινὰ . . . εἰς πάντα . . . γράμματα, iv. 73.

'Against': εἰς τὰ δοῦλα σώματα σπεύδῃ, ii. 87.

'On,' with reference to a date in the future: εἰς πέμπτην, v. 80.

With verbs: εἰς λῶν ἐμβλέποντα, iv. 80; ἐγγελεῖ . . . εἰς Μάνδριν, i. 77.

(iv) *Prepositions governing genitive and accusative*: διά, κατά, ὑπέρ.

(a) διά: once, with gen.= 'through,' of motion; δι' ἀγορῆς, v. 46.

(δ) κατά:

With gen., κατ' ὧμον, iii. 3. On κατὰ μνός (v. 68) v. note.

With accus., καθ' ὕλην, iii. 51; κατ' οἰκίην, vii. 125 (also probably vi. 63).

Compounds of κατὰ take the gen. at i. 17 (καταψεύδεσθαι), i. 59 (κατακλαίειν).

(c) ὑπέρ: once, ὑπέρ σευ, v. 21.

(v) *Prepositions governing genitive, dative, and accusative*: ἐπί, μετά, παρά, πρὸς.

(a) ἐπί:

With gen., ἐπ' ἀγκύρης, i. 41; ἐπὶ χειλέων, iii. 4; ἐπ' ὧμον, iii. 61: cf. vi. 37; vii. 72.

With dat., ἐφ' ὀρέῃ σεμνύνεσθε, ii. 26; ἐπὶ παντί, iii. 21; ἐπὶ βυβλίῃ, iii. 90; ἐπ' ἱρούς, iv. 83.

With accus., ἐφ' ἡμέρην, i. 58; ἐπὶ μέζον, iii. 8; iv. 54.

(δ) μετά: once, μεθ' ἧς ἀλυνδεῖ, v. 30.

## (c) παρά:

With gen., παρ' ἡμέων, i. 2.

With dat., παρ' Ἀντιδόρφ, v. 61.

With accus., παρὰ τὰ Μικαίλης, v. 52; παρ' ἡμέας, i. 9 (*al. πρόσ*).

## (d) πρὸς:

With gen., πέπονθα πρὸς Θάλητος, ii. 62 ('at the hands of'), πρὸς τῶν Μουσέων ('by,' in adjurations), cf. iv. 30.

With dat., πρὸς οἱ ('close to'), iv. 60. At iii. 85 σοι is not governed by πρὸς, but by προσβαλέω.

With accus., 'to,' 'towards,' i. 9, 12, 34, 41; ii. 33, 35, 85; iii. 64; v. 29; vi. 85; vii. 35, 88, 123; 'on,' πρὸς ἱχνος ἠκόνησε τὴν σμίλην, vii. 119; 'in the face of,' πρὸς τάδε, vii. 92.

(vi) *The cases taken by the other prepositions used by Herodas are:*

ἀμα with gen., ἀμ' ἀρτίης . . . τῆς μοίρης, iv. 95 (v. note).

ἄχρις with gen., ἄχρις ἰγνύων, i. 14.

ἐγγὺς with gen., ἐγγὺς τῆς συνοικίης, vi. 52.

ἐκ δεξιῆς with gen., ἐκ δεξιῆς . . . τῆς Ὑγείης, iv. 19.

ἐκρηι with gen., ἐκρηι' ἀλκῆς, ii. 77.

ἐνεκεν with gen., in οὐνεκεν for οὐ ἐνεκεν, vi. 15: cf. ὀθούνεκα (ὀτεύνεκα) for ὅτου ἐνεκα, vii. 45.

μέχρι with gen., μέχρι τέο, viii. 1.

οὐνεκεν with gen., ὦν οὐνεκεν, i. 84.

σύνεγγυς with dat., σύνεγγυς ἡμῶν (corrected from ἡμῶν), i. 48.

ὑπερθε with gen., τοῦ τέγους ὑπερθε, iii. 40 (after its case).

χάριν with gen., τεῦ χάριν, ii. 98.

## 8. The Adverb ἄν, and Conjunctions.

## (i) ἄν.

(a) With the relative pronoun and relative adverbs: ὅσ' ἄν χρηζής, i. 31; ὅσ' ἄν σὺ λέξης, vi. 25; οἱ σ' ἄν οὗτος ἡγῆται, v. 43 (if this is the true reading).

(b) With ἐστὶ: ἕστ' ἄν ἐνπνέη Γυλλίς, i. 90 ('so long as'); ἕστ' ἄν . . . πεισθῇτε, vii. 52 ('until').

(c) In conditional sentences we find ἄν with the optative or with the indicative, according as the condition is regarded as possible or impossible of fulfilment. For ἄν with the optative cf. ii. 78; iii. 11; vi. 3, 51, 61; vii. 82. For ἄν with tenses of the indicative cf. i. 70; ii. 72, 91; iv. 70; vi. 11, where we have the aorist; and vii. 120, where we have the imperfect. At iv. 15 τάχ' ἄν is found with the imperfect indic.

(d) For ἄν with the fut. indic. v. on vi. 36.

(e) ἄν is repeated at vii. 120-1 οὐκ ἄν . . . ἐκεῖτ' ἄν.

(f) For the omission of *ἄν* with the optative cf. above, 5 (c), (iii).

(ii) *ἦν*, *ἐπὶ ἦν* (*ἐπεάν*).

*ἦν* is found at i. 42; ii. 50 sqq., 59, 87; iii. 23, 36, 85; iv. 29, 59, 63; v. 12, 50; vi. 5, 38; vii. 70, 75, 124.

*ἐάν* occurs in the MS. at v. 43, but see note.

*κῆν* = *καὶ ἦν* is found at iii. 10, 91; vi. 102; vii. 102.

At iii. 17 *κῆν* apparently = *ἦν*.

*ἐπὶ ἦν* occurs at ii. 46; iii. 45; v. 27; vi. 61: *ἐπεάν* at iii. 30, 43; v. 84.

(iii) *ὥς*, *ὥς ἄν*, *ὅπως*, *ὅπως ἄν*.

(a) *ὥς* occurs with subj. once, at v. 46 *ὥς μὴ . . . θεωρήται*.

(b) *ὥς ἄν* occurs once, at vii. 62 *ὥς ἄν αἰσθουθε*.

(c) *ὅπως* is found with the subjunctive at iii. 96 *ὅπως . . . βλέπωσι*, vi. 84 *ὅπως . . . μὴ . . . κόβῃ*, vii. 128 *ὅπως λάβῃς*: with the fut. indic. at v. 48 *ὅπως ἐρεῖς*, vii. 90 *ὅπως . . . μὴ . . . διοίσουσιν*.

(d) *ὅπως ἄν* occurs once, at ii. 60 *ὅπως ἄν μὴ . . . τρύχω*. It belongs to the formal language of the law, and is common in documents of state: Meisterhans.

(iv) *μέχρι*, *μέχρις*, *μέχρις οὐ*, *ἄχρι*, *ἄχρις* (v. note on iii. 4), and *ὀτήμιος*, iii. 55, take the subj. without *ἄν*.

(v) *πρίν*.

This occurs twice, in each case with the aor. infin.: *πρίν . . . βῆξαι*, iii. 70; *πρίν μακρὴν | αὐτοὺς γενέσθαι*, v. 54 (MS. *αὐτός*).

*πρόσθεν ἢ* is found at vi. 29 *πρόσθεν ἢ αὐτὴ χρῆσασθαι*.

9. It is a feature of Herodas' style that words necessary for the sense are often omitted. Cf. *τί σὺ θεὸς πρὸς ἀνθρώπους*; i. 9 (sc. *ἦλθες*): *Εὐθείης κοῦ μοι*; iii. 59, and the notes on i. 3; iii. 33, 81; iv. 14, 31; v. 59; vi. 24.

10. The order of words is sometimes peculiar; thus, at vii. 66 *μέζον* is within a clause to which it does not syntactically belong. Other examples will be found at ii. 45 (*φησὶ . . . τὸ τοῦ λόγου δὴ τοῦτο*); iii. 16, 19–21, 65. At iii. 71 (cf. v. 19) the order *πρὸς σε τῶν Μουσέων* is very early, probably dating from the Indo-European *Ursprache*. On *ὁ βασιλεὺς χρηστός* (i. 30) v. note *ad loc.*

### 3. THE METRE.

It has been said above that Herodas treats the scazon, which he adopted from Hipponax<sup>1</sup>, in a manner peculiar to himself. He

<sup>1</sup> On Hipponax and his use of the scazon v. Crusius, *de Babrii Aetate*, p. 172. In Herodas' own time the scazon was used by Phoinix, Asklepiades, Kallimachos, Theokritos, Apollonios, and Nikias. Rhinthon used it occasionally, but as it seems, only in jest (Susemihl, i. 230, n. 89, and 240, n. 27).

fashions the first 5 feet of that metre more on the lines of the senarius of Attic tragedy. The number of resolved feet is small, and a special reason for their employment can almost always be assigned.

Again, as compared with Babrius, Herodas is not so rigidly bound by certain rules as that writer, whom Crusius assigns to the age of Augustus. For instance, Babrius almost invariably makes the last syllable in each scazon long. The earliest writers of scazons did not recognize any such rule. Thus Hipponax, out of about 120 verses, has nearly 40 of which the last syllable is short; Ananios out of 14 has 6 such verses, Aischrion out of 15 has 7. Herodas shows a tendency to end the line with a long syllable as compared with his contemporary Kallimachos. Babrius hardens this tendency into a formal rule.

Thus Herodas is midway between the freedom of the early writers and the rigidity of Babrius. The following account of his practice is in the main based on Witkowski<sup>1</sup>, who has examined the Mimes with considerable care from the point of view of metre.

### I. The penultimate and final syllables of the line.

The accent is much more frequently on the penultimate than on the last syllable<sup>2</sup>. Out of 674 verses whose termination is beyond doubt, about 470, i.e. 70 per cent., end in paroxytona or properispomena. In 10 per cent. the accent falls on the last syllable of the verse, in 13 per cent. it is on the ante-penultimate.

In Babrius the accent falls invariably on the penultimate. Here again Babrius carries further a tendency already visible in Herodas<sup>3</sup>.

The penultimate in Herodas is generally a vowel long by nature (in 74 per cent. of the cases). In the remaining 26 per cent. the vowel is long by position. In regard to this latter case two points may be noticed:—

(a) There are very few instances of the two consonants being divided between two words, one at the end and the other at the beginning of a word; in three out of the four cases quoted (i. 6, 48; vii. 35, 88) the second word is an enclitic: thus *παροῦσάν με* (i. 6).

<sup>1</sup> *Analecta Graeco-Latina*, pp. 1-13, Cracow, 1893.

<sup>2</sup> It is not intended to suggest that the *ictus* fell upon the penultimate. On that totally different question see Crusius, *Philol.* l. p. 446, li. pp. 214 sqq., and Ludwig, *Berl. phil. Woch.*, 1892, c. 642-3 (who disposes of the inference drawn by Crusius from iv. 62).

<sup>3</sup> Th. Reinach (*Rev. des Ét. grecq.*, iv. 217) strangely says that there is no trace in Herodas of the law of accentuation in Babrius; see on the practice of Babrius the excellent study of Crusius, *de Babrii Aetate* (*Leips. Stud. sur class. Philol.*, ii. 2, 1879).

(δ) The 'positio debilis,' i.e. the lengthening of a vowel before mute + liquid, is avoided, only seven examples being found (e.g. *πῆκρή*, iii. 9). This fact is in favour of *πύραστρον* as against *πύραγρον* at iv. 62. The last foot is usually a dissyllabic word; the proportion of dissyllabic to polysyllabic words at the end of the verse is about 2:1. In Mime i polysyllabic words are relatively more frequent, the proportion of dissyllables to polysyllables being roughly 5:4. Next after dissyllables we find trisyllables most frequently. There are 123 trisyllables, as against ninety-seven words of a greater number of syllables than three, at the end of the verse.

At the end of the line monosyllables are very rarely admitted. Out of about 670 verses only thirteen end in a monosyllable. Among these the most frequent case is that of an enclitic ending the line (*μοι, σοι, με, σε*); occasionally the last two syllables are the article with its substantive (i. 54 *ἐκ τῆς γῆς*). A somewhat freer use is found at i. 48 (*ἄκουσον δὴ*) and ii. 65 (*δεῦρο Μυρτάλη καὶ σὺ*).

## II. Resolved Feet.

Herodas uses trisyllabic feet sparingly. We find examples of anapaests, tribrachs, and dactyls.

(a) *The Anapaest*. In all there are eleven instances of this foot, i.e. about one in every seventy verses. It occurs usually in the first foot, once in the fourth and once in the fifth. About one-half of the instances occur in proper names. There is no instance in Mimes i-iii.

In the first foot the tragic poets admit the anapaest only in those trisyllabic words which are scanned *υ υ —*, or in polysyllabic words the first three syllables of which are so scanned. Herodas usually follows this rule in his Mimes; thus in the first foot we have *Πανάκη* (iv. 6), *δέδεται* (v. 31), also *Υγία* (iv. 5), *παράδειγμα* (v. 13). Sometimes there is a caesura within the anapaest, as at vi. 72 *ἐπὶ οὐχ ἱμάντες*.

In the 2nd, 3rd, 4th, and 5th feet the tragic poets usually avoid the anapaest, except in proper names. Herodas has an anapaest of this kind in the fifth foot at ii. 82, iv. 72. For iv. 86, 95, v. note *ad loc.* At vi. 55 the fourth foot is composed of the first three syllables of *μακαρίτης*, which is a sort of title, and is of the nature of a proper name. At ii. 31 *πόλιος* in the fourth foot is to be scanned by synizesis as *πολιος*. At iv. 71 the manuscript reading gives an anapaest in the second foot. Probably we should read *οὐτω πλοιοῦ*.

(b) *Tribrach*. This is admitted in the first four feet, but not in the fifth or sixth. The favourite position is the second foot (seventeen times out of twenty-six).

In the first foot, the tribrach is a trisyllabic word or the first three syllables of a quadrisyllabic word: ii. 68 *πατέρας, ἀδελφούς* v. 64 *δεδεμένον οὕτως*. Sometimes, however, the arsis is separated from the thesis, which consists of the article: thus vi. 52 ὁ δ' ἔτερος ἑγγύς.

In the second foot:

(i) With no caesura. The tribrach is then either the beginning of a quadrisyllable (*θείαι, φιλόσοφοι*, i. 29) or the middle of a quinquesyllable (*τὴν αὐτονομίην*, ii. 27). In one case it is the end of a quinquesyllable (*ἀκροσφύρια*, vii. 60).

(ii) With caesura. The tribrach has for thesis the last syllable of a trisyllabic word (*γυνῆκα· προφάσεις*, v. 5) or else a monosyllable (*ὥς μὴ δι' ἀγορῆς*, v. 46). Sometimes the three syllables of the tribrach are all in separate words (*τρίβουσα τὸν ὄνον*, vi. 83), while once the caesura is after the second syllable instead of the first (*οὕτω κατὰ μνός*, v. 68). But *τὸν ὄνον* and *κατὰ μνός* really form one word each.

In the third foot:

(i) With no caesura. *Σικυώνι' Ἀμβρακίδια*, vii. 57.

(ii) With caesura. The thesis is the last syllable of a word of two or three syllables (*μουσῆμον, οἶνος, ἀγαθά*, i. 31; *αἰτῶ· φιλεῖσα, τὸ φαλακρὸν καταιψῶσα*, vi. 76).

In the fourth foot:

The thesis is the last syllable of a trisyllabic word (*θεῶν ἀδελφῶν τέμανος, ὁ βασιλεὺς χρηστός*, i. 30).

(c) *The Dactyl.*

There are twenty-nine instances of the dactyl in Herodas: fifteen in the first foot, fourteen in the third.

In the first foot:

(i) With no caesura. Arsis and thesis together make up a trisyllable (*ἀστέρας ἐνεγκέιν*, i. 33) or the beginning of a quadrisyllable (*δαισόμεθα*, iv. 93).

(ii) With caesura. The thesis is a monosyllable (article or preposition), the arsis either a dissyllable or the beginning of a trisyllable: thus *τὸν νόμον ἄνειπε*, ii. 42; *τῆς πόλιος*, ii. 26. Sometimes the three syllables of the dactyl are in separate words (*ἀλλ' ὁ κέραμος*, iii. 44) or the caesura may come after — υ, as *οὔτε νόμον* (ii. 40).

In the third foot:

(i) With no caesura. *ἀκροσφύρια, καρκίνια*, vii. 60.

(ii) With caesura. The thesis is a monosyllable or the end of a word of two or three syllables: the arsis is a dissyllable or the beginning of a trisyllable: *ἐκ δεξιῆς τὸν πίνακα*, iv. 19; *πλοῦτος παλαίστρη δύναμις*, i. 28; *βάδιζε καὶ μὴ παρά, κ.τ.λ.*, v. 52. Sometimes the three



syllables of the dactyl belong to separate words: αὶ δορκαλίδες δὲ λιπαρώτεραι, iii. 19.

With regard to resolved feet in general, Herodas does not allow more than two in the same verse. In each case where two resolved feet are found in the same line there is a long enumeration. Thus at vii. 57, 60, 61 in Kerdon's list of shoes we have three out of the four examples. The remaining example is at i. 30, where the wealth of Egypt is described at length.

Where there is a resolved foot in the first half of the line, there is usually a caesura in the third foot (*semiquinaria*). Exceptions are due either to the presence of proper names (ἤρεσάτο τὸν Παιήονα, iv. 81) or to some other special reason: thus at vii. 58, 60, 128 the names of shoes may have presented metrical difficulties.

### III. The Spondee.

This is avoided in the second and fourth foot. At vi. 48 the MS. has ἔρραιε in the second foot, but we should read ἔραιε. At iii. 71 μὴ μὴ ἱκετεύω, we must apparently take εὐ as short before ω.

In the fourth foot we have some apparent cases of the spondee. Thus at v. 32 ἀγ' αὐτὸν εἰς τὸ ζήτρειον: but Choïroboskos tells us that there was a form with ι (ζήτριον), and he quotes this line as evidence. There is no difficulty, however, in assuming the εἰ to be short before a vowel. At vii. 102 κῆν τέσσαράς μοι δαρεικούς ὑπόσχηται the diphthong εἰ may have been shortened in so common a word as δαρεικός by popular pronunciation. At ii. 91, βέλτιον, the ι is short before ο, though usually long in the comparative.

In twenty-six cases there is a spondee in the fifth as well as in the sixth foot. Such a verse is called ἰσχιορρωγικός ('broken-backed,' i. e. an intensified σκάζων or 'limping' verse).

Before a final trisyllable with the quantities — — υ a short vowel is regular, but this rule is violated nine times (e. g. τὸν σίδηρον τρώγουσιν, iii. 76).

In the first and third feet the spondee is found much oftener than the iambus, in the proportion of 2 : 1 (in the first foot), 5 : 2 (in the third foot).

### IV. Caesura.

The caesura in Herodas is as a rule in the third foot: about one verse in five, however, has the caesura in the fourth foot. This latter caesura is frequently preceded by a proper name. It is commonest in Mime iv; and in the sacristan's speech (iv. 79–85) every verse has the caesura in the fourth foot.

V. **Enjambement.**

The carrying on of the sense from one verse over part of the next is frequently used: cf. i. 23, 35, 62, 67, &c. Ἀνταβή, or the division of a verse between two or more speakers, is seen at i. 3 ff., 48, &c.

VI. **Quantity of Vowels.**

A final vowel may be lengthened before mute + liquid, as before πρ- (iii. 62; v. 76). In this the *choliambographi* follow Homer, not the Attic poets: cf. Hipp. fr. 78 ἀλίγᾱ φρονεῦσιw: Kallim. fr. 98 τὰ τράχηλα: fr. 86 ἐς τὸ πρὸ τείχους ἰρόν.

The change of quantity in καλός (vii. 115) is common in Alexandrian writers, though the practice of varying the quantity dates from early times (Theognis). Cf. O. Schneider, *Callimachea*, i. 152 sqq.

# CONSPECTUS OF THE MORE IMPORTANT LITERATURE OF HERODAS

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    - (d) Schneidewin, *Delectus poes. Graec. eleg.* (poet. iamb. et melic.), 1839.
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    - (a) Bernhardt, *Gr. Litt.-gesch.*, ii<sup>2</sup>. 1, 549 f.
    - (b) Ten Brink, 'Herodis mimiambi,' *Philol.*, vi. (1851) 354-6.
    - (c) Hanssen, 'Quaestiuncula Pseudoanacreontica': *Comment. philol. in hon.* O. Ribbeck.
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    - (h) Ragon, *Le Maître d'École, Le Sacrifice à Esculape* (Mimes iii and iv). Paris, 1898. This book contains a useful bibliography.
    - (i) W. G. Rutherford, *Herondas: A first recension.* Ed. 1 and 2. London, 1891.
  - ii. TRANSLATIONS.
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    - (b) O. Crusius (German tr. in the style of H. v. Kleist's *Der zerbrochene Krug*, with Intro. and notes). Göttingen, 1893.
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- A. Palmer, *Academy*, 1891, nn. 1016, 1018, 1024; 1892, n. 1028.
- W. R. Paton, *C. R.* v. 482 sq. (on Her. iv).
- O. Ribbeck, *Rhein. Mus.* xlvii. 628.
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- F. Skutsch, *Hermes*, xxvii. 317 (on Pliny, Ep. iv. 3).
- F. Spiro, *Woch. f. klass. Phil.*, 1892, 403, 877, 1255 (reviews of Bücheler<sup>2</sup>, Crusius<sup>1</sup>; Crusius and Mekler's translations).
- H. Stadtmüller, *Berl. phil. Woch.*, 1892, 485 sqq. (on the transcript and Rutherford's ed.); 1893, 14 sq. (on Crusius<sup>1</sup>); *ibid.*, 421-5 (on Crusius' *Unters.*). *Blätter f. das bair. Gymnasialschulw.* xxix. 205 sqq. (on Crusius' editions).
- W. J. M. Starkie, *Hermathena*, xxiv. pp. 247-8.
- T. G. Tucker, *Academy*, 1892, nn. 1028 sq.
- R. Y. Tyrrell, *Academy*, 1891, n. 1017; *C. R.* vi. 301.
- R. J. Walker, *C. R.* vi. 262.
- C. Waldstein, *C. R.* vi. 135 (abstract of a paper on Her. iv).
- H. Weil, *Journal des Savants*, 1892, 516 sqq. (on Bücheler); *ibid.*, 1893, 18 sqq. (on Crusius<sup>1</sup> and the *Untersuchungen*).
- J. Zanei, *De Heronda Mimorum Scriptore* (dissertation), Turin, 1894.
- Th. Zielinaki, *Revue russe de Philologie*, ii. 2, 117-150 (in Russian).

## EXPLANATION OF SOME ABBREVIATIONS

*Berl. phil. Woch.* = *Berliner philologische Wochenschrift.*

*C. R.* = *Classical Review.*

*G. G. A.* = *Göttinger gelehrte Anzeiger.*

*I. F.* = *Indogermanische Forschungen.*

*J. Ph.* = *Journal of Philology.*

*P.-H.* = Paton and Hicks, *Inscriptions of Cos.*

*Rev. des Ét. grecq.* = *Revue des Études grecques.*

*Rhein. Mus.* = *Rheinisches Museum.*

*Woch. f. kl. Phil.* = *Wochenschrift für klassische Philologie.*

*Herzog* = R. Herzog's *Koische Forschungen und Funde.*

*Susemihl* = F. Susemihl's *Geschichte der griechischen Literatur in der Alexandrinerzeit.*

In citations from tragedy *N.* = Nauck.

In citations from comedy *M.* = Meineke.

Throughout the *apparatus criticus*:—

**P** = The papyrus.

A dot placed beneath a letter indicates that that letter is only partially legible.

# I

## ΠΡΟΚΥΚΛΙΣ Η ΜΑΣΤΡΟΠΟΣ

ΜΗΤΡΙΧΗ ΓΥΛΛΙΣ ΘΡΕΙΣΣΑ

ΜΗ. Θ[ρέϊσ]σα, ἀράσσει τὴν θύρην τις· οὐκ ὄψει  
μ[ὴ τις] παρ' ἡμέων ἐξ ἀγροικίης ἦκει ;

Tit. ΠΡΟΚΥΚΛΙ. P.

1 Θρέϊσσα ex v. 79 Rutherford ΘΥΡΑΝ superscr. H m. pr. P post  
ΘΥΡΑΝ spatium, post TIC nullum habet P δ[ψει] ΟΥΙ P: δ[ψη] Meister  
Crusius<sup>2</sup> 2 μ[ὴ τις] Blass ΠΑΡ habet P ΑΠΟΙΚΙΗC superscr. ΓΡ  
m. pr. P

The first Mime describes a visit paid Πρωκκλῖς ἡ μαστροπὸς (match)

## CORRIGENDA

Page 57, end of critical note on iv. 95, and of commentary on  
iv. 94 sq., for Appendix read Excursus.

„ 102, lemma of note on ix. 13, for γλήχενα read γλήχ[ω].

„ 112, under τὸ τοῦ λόγου δὴ τοῦτο, for iv. 44 read ii. 44.

NAIRN'S *Herodas*.

cette honnête femme: nous ne retrouverons pas sa pareille dans le reste du recueil.' Reinach compares with Gyllis one of Régnier's characters, *Mabelle*. Cf. Dalmeyda, p. 26.

The scene is laid possibly at a seaport town; v. on v. 68. The expression μὰ τὰς Μοῖρας at vv. 11, 66 is peculiar, and seems to point to Kos: it occurs in Theokritos ii, the scene of which is certainly Kos (Weil, *Journal des Savants*, 1892, p. 518). On the question of the date of this Mime v. Introduction, ch. I, and cf. the note on v. 30. The only thing certain is that we have a *terminus post quem*, viz. 270-69 B. C.

former hears a knock at the outer door. The maid is sent to see who is there. She presently opens the door, and returns to the inner room bringing with her Gyllis: Introd. ch. II.

2. μὴ . . . ἦκει. Cf. the use of the Indic. after ὅρα μὴ, as in ὅρα μὴ . . . κυρεῖ, Soph. *Philoct.* 30; Goodwin, *Gk. Gr.* § 1380.

παρ' ἡμέων. This may be taken either with ἦκει or with τις. ὁ παρὰ τινος ἦκει = his messenger, Xen. *Kyrop.* iv. 5. 53, but also ὁ παρὰ τινος, Thuk. vii. 10 (Nicholson).

ἀγροικίης. This is a correction (by the first hand) of the text, which has



ΘΡ. τίς τὴν] θύρην—

ΓΤ. ἐγῶδε.

ΘΡ. τίς σύ; δειμαίνεις

ἄσσον προσελθεῖν;

ΓΤ. ἦν ἰδού, πάρειμ' ἄσσον.

ΘΡ. τίς δ' εἰ σύ;

ΓΤ. Γυλλίς, ἡ Φιλαινί(ι)ου μήτηρ.

5

ἄγγελον ἔνδον Μητρίχῃ παροῦσάν με.

ΜΗ. κάλει· τίς ἐστίν;

ΘΡ. Γυλλίς.

ΜΗ. ἀμμία Γυλλίς;

3 τίς τὴν Blass: ΤΙ. . . P ΘΥΡΗΝ puncto distinxit P (v. Wright, *Herondaea*, p. 176); item ΕΓΩΔΕ, CY, et (v. 4) ΠΡΟCEΛΘΙΝ ἐγῶδε Blass: ΕΓΩΔΕ olim Kenyon 5 ΔΕΙCY. P ΓΥΛΙC cum accentu acuto super I P Φιλαίνου Kenyon: ΦΙΛΑΙΝ.ΟΥ P; .ΝΙΔΟC. litteris minutis in marg. (ut Φιλαίνος efficeret) m. rec. 4 6 ΑΓΓΕΙΛΟΝ paragrapho sub A posita P ΜΗΤΡΙΧΗ cum accentu acuto super I prius posito P 7 ΜΗ. κάλει· τίς ἐστίν; Headlam, Blass: ΓΥ. κάλει· ΜΗ. τίς ἐστίν; Bücheler: ΚΑΛΙ ΤΙC ΕCΤΙΝ· P ΑΜΜΙΑ P: ἀμμία Rutherford, Bücheler

ἀποικίης. If we keep the original reading then ἐξ ἀποικίης = ἐκ ξένης 'from abroad.' But (1) the word ἀποικίη is peculiar in this sense, and (2) the quiet tone of this introductory passage is better suited by ἀγροικίης, which puts the question in a more general way. With ἐξ ἀποικίης the reference could only be to Mandris (v. 23). Cp. F. Spiro, *Wochenschr. für Klass. Philol.* 1894, c. 880.

For ἀγροικίη = 'the country,' L. and S. quote Plut. ii, 519 A. Herwerden (*Lexicon Dialecticum*, s.v.) adds Dittenberger<sup>3</sup>, 177, 100 (a letter from Antigonus to Teos) ἐγγράφαι μὲν ὁπόσους ἀν καρποὺς ἐξάγειν βούληται ἀπὸ τῆς ἀγροικίας.

3. τίς τὴν] θύρην— sc. ἤραfen from v. 1. Omissions of simple verbs, e. g. λέγειν, λέναι, are common in the colloquial style of the Mimes. Cf. i. 9; Introd. ch. V. 2. B. 9.

ἐγῶδε. For ἐγὼ ἦδε. For the synzesis ep. Introd. ch. V. 2. A. i. b.

4. ἦν. Only here in Herodas.

5. τίς δ' εἰ σύ; The slave does not open the door at once but calls out to know who it is that knocks. Such precautions would be the more fitting in Metriche's case, as her husband was away from home.

ἡ Φιλαινί(ι)ου μήτηρ. There may be in the name Φιλαίνον a reference to the

famous Hetaira Φιλανίς (Athen. viii. 335 B). The termination -ιον is often found in the names of Hetairai, and a daughter of Gyllis might easily join their ranks. We have, however, the name Φιλαίνος on Koan inscriptions of c. 230 B.C.; cf. Φιλανίς Νικηράτου and Φιλανίς Πυθωνίου (Paton-Hicks 368, i. 71. 368, iii. 59). Assuming that Gyllis was foster-mother of Metriche (v. note on v. 7) Φιλαίνον would be Metriche's foster-sister, and her name would be at once recognized by the slave. The corrector who wrote ἴδου in the margin may have been thinking of the famous Φιλανίς, or may have been puzzled by the neuter form, in -ιον, of a woman's name.

7. κάλει· τίς ἐστίν; 'Call out: who is it?' We might also translate κάλει by 'invite her in' (Headlam). The παράγραφος under v. 6 indicates a change of speaker at the end of that line. Several other methods of both punctuating and reading have been suggested. Thus we can also take ΚΑΛΙ of the MS. to be καλεῖ, sc. Metriche, and give this word to the slave.

ἀμμία. Cp. ἀμμία· μήτηρ, τροφός: Hesychios. Some would read ἀμμής, the Ionic form, for ἀμμία of the MS. The word is a nursery term. So Gyllis in turn calls Metriche τέκνον (v. 13).

στρέψον τι, δούλη. τίς σε μοῖρ' ἔπεισ' ἐλθεῖν,  
Γυλλίς, παρ' ἡμέας; τί σὺ θεὸς [πρὸς] ἀνθρώπους;  
ἦδη γάρ εἰσι πέντε κου, δοκέω, [μήνες], 10  
ἐξ οὗ σε, Γυλλίς, οὐδ' ὄναρ, μὰ τὰς Μοίρας,  
πρὸς τὴν θύρην ἐλθοῦσαν εἰδέ τις ταύτην.

ΓΤ. μακρὴν ἀποικέω, τέκνον, ἐν δὲ ταῖς λαύραις  
ὁ πηλὸς ἄχρις ἰγνύων προσέστηκεν  
ἐγὼ δὲ δραίνω μνὶ ὅσον· τὸ γὰρ γῆρας 15

8 ΤΙ ΔΟΥΛΗ· deinde spatium maius P 9 ΠΑΡ superscr. POC  
m. rec. 4 P θεὸς πρὸς Rutherford 10 ΔΟΚΕΩ P μήνες  
Kenyon 12 ΠΡΟC paragrapho sub Π posita P ΤΑΥΤΗC superscr.  
N m. pr. P 13 ante ΕΝ spatium habet P 15 ΜΥΙ, ΟCΩΝ P:  
MYCOCΩN litteris minutissimis in marg. m. rec. (Wright, *Herodasae*,  
p. 170 (1)): μνιδε ἄν Stobaios *Flor.* 116, 18 post OCΩN spatium habet P

8. στρέψον τι. The meaning is doubtful; 'keep stirring a little' (Starkie), 'take yourself off' (Rutherford), 'spin a bit' (Nicholson), 'turn round a seat' (H. Richards), 'open the door a little' (cf. *στροφῆς*, 'hinge': Hertling) have been suggested. I incline to the first of these interpretations. Possibly, however, the phrase is military in origin: cf. *στρέφειν*, 'to wheel,' hence 'right about turn.' For δούλη used by a mistress to her servant cf. viii. 1.

The τι in στρέψον τι is characteristic of Aristophanes: cf. *Knights* 1242, *Wasps* 140, &c.

9. παρ' ἡμέας. This reading presents no difficulty, as παρὰ with the accus. of the person is of course a common construction. πρὸς, which is a variant, may have been suggested by πρὸς ἀνθρώπους.

τί σὺ θεὸς [πρὸς] ἀνθρώπους; Seneca (cf. on iii. 75) has a parallel expression, perhaps derived from Herodas, in his *Apokolokyntosis* (c. 13); where Narcissus receives his master Claudius, entering Hades from the world above, with the words *quid di ad homines*? Cf. Robert Blair, *The Grave*, v. 586,

Visits | Like those of angels, short  
and far between.

10. πέντε κου = μάλιστα πέντε. 'About five months, I think.' The interrogative κοῦ occurs eight times in Herodas, the indefinite κου twice (here and v. 27).

κου, Ionic for κου, is frequently found in the Papyrus; so καὶ κοθεν κοίος &c. See Introduction, ch. V (Dialect). For some cases where π is found in these words see ii. 28 (ποῖον), ii. 56 (πῶς), vi. 18, 27 (ποτε), vii. 22 (δπως), vii. 44 (ὅπως).

δοκέω. An Ionic use: cf. Ar. *Peace* 47.

11. ἐξ οὗ κατ. Cf. *ss.* 23-4.  
οὐδ' ὄναρ. Cf. *Anthol. Pal.* v. 76 καὶ τῶν τῶν προτέρων οὐδ' ὄναρ οὐδὲν ἔχει. This expression is usually found in negative sentences. The construction of the present passage is virtually negative. 'For five months no one has seen you.' μὰ τὰς Μοίρας. Cf. i. 66, iv. 30, and Introduction to this Mime: Theokr. ii. 160 καὶ Μοίρας.

13. μακρὴν ἀποικέω. Cf. Introduction, ch. III (Theokritos and Herodas). τέκνον. Cf. on v. 7: so *ss.* 21, 85. When Gyllis finally makes her appeal at v. 61, she uses the even more affectionate expression ὦ τέκνον μοι, Μη-τρίχη.

14. ἄχρις ἰγνύων. (From ἰγνίς) *pro-pleite temus*. ἰγνύων (from ἰγνόν) would give a spondee in the fourth foot. For the state of the streets in Greek towns cf. Ar. *Wasps* 259.

15. δραίνω. Cf. ii. 95 ἡ ἑὼς . . . πόσον δραίνει.

μνὶ ὅσον. This is clearly the reading of the Papyrus, which has μνι, ὅσον, the *caronis*(,) marking the elision of a vowel: cf. Introduction, ch. IV. A marginal note has in very small characters the reading *μυσσων*, i.e. μνι ὅσον. Stobaios refers to this passage (*Florilegium* 116, 18): his text is corrupt, giving μνιδε ἄν, but this points rather to μνὶ ὅσον than to μνι ὅσον. Cf. Petronius 42 *minoris quam muscae sumus*. The fly is used by Simonides, *fr.* 32, to exemplify the transitoriness of human life: ἀθροῦτος ἐὼν μὴ ποτε φάσκει ὅτι γίγνεται αἶμαρ· ἀκεία γὰρ οὐδὲ ταυνοτερέργου μνίας οὐτως ἀ μεταστάσις. Thus μνία leads up very well to the next words of Gyllis.

ἡμέ]ας καθέλκει χῆ σκιῇ παρέστηκεν.

MH. ἐπισχ]ε, καὶ μὴ τοῦ χρόνου καταψεύδω,  
οἷη τ' ἐτ' εἶ] γάρ, Γυλλί, χητέρους ἄγχειν.

ΓΤ. σί[λ]α]ινε ταῦτα· τῆς νεωτέρης ὑμῖν  
πρόσεστιν, ἀλλ' οὐ τοῦτο μὴ σε θερμήνη.  
ἀλλ', ὦ τέκνον, κόσον τιν' ἤδη χηραίνει

20

16 ἡμέας Kenyon punctum post ΠΑΡΕCΤΗΚΕΝ habet P 17 ἐπισχε  
Stadt Müller: ante Ε scriptum fuisse vel Δ vel Λ, Μ, Κ, Χ putat Blass: ἀπερρε  
Palmer: σίγη τε Bücheler ΚΑΤΑΨΕΥΔΟΥ P superscr. CO m. rec. 2,  
rursus Ε superscr. m. rec. 4 18 οἷη τ' ἐτ' εἶ Tucker: γῆρας φιλεῖ Ruther-  
ford: ἰσχὺν ἔχεις Bücheler: οὗτος φιλεῖ Zielinski sub initium versus para-  
graphum habet P 19 CIA...|NE P ταῦτα cum seqq. coniungunt  
Nicholson, Headlam, Blass ΝΕΩΤΕΡΗC superscr. I P ΥΜΙΝ cum  
accentu ^ super I P 20 post ΠΡΟCΕCΤΙΝ spatium habet P ἀλλ' οὐ  
... . θερμήνη Metrichae dant Crusius, Hicks ΘΕΡΜΗΝΗ P

With regard to the reading *μῦς*, it is not so suitable in itself, and the suggested parallel *μῦς ἐν πίσσῃ*, ii. 62, is not really similar. The addition of *ἐν πίσσῃ* makes all the difference. There are, however, certain fables where *μῦς* and *μῦα* appear in different versions: Crusius, *Uniers.* 169.

16. καθέλκει. Cf. *Anthol. Pal.* vi. 254 ἔλκειν εἰς Ἀἴθην ἥνις ἔμελλε χρόνος. The metaphor is apparently taken from the victims being dragged down by Charon into his boat: cf. *Hermesianax ap. Athen.* xiii. 597 *Χάρων* . . . ἔλκεται εἰς ἀκατον ψυχάς: and not from the depression of the pan of a balance (as in *Soph. O. T.* 961 *σμηκρὰ παλαιὰ σώματα εὐνάξει βοτή*).

χῆ σκιῇ παρέστηκεν. *σκιῇ* is a poetical variety for *θάνατος* or *Κῆρες*, so cf. *Il.* xvi. 853 *παρέστηκεν θάνατος*, *Mimnermos* ii. 5 *Κῆρες δὲ παρεστήκασιν μέλαινα*. A passage is quoted from the *Μολπεινός* of Herodas (x *infra*, fr. 13 Bücheler) which speaks of the age of sixty years as the Psalmist speaks of seventy: *ὡς τυφλὸς οὐπέκεινα τοῦ βίου καμπτήρ | ἦδη γὰρ αὐγὴ τῆς ζοῆς ἀνήμελυνται*.

17. μὴ τοῦ χρόνου καταψεύδω. 'Do not bring false charges against your years, for you could still embrace a lover.' For the use of *ἀγχειν* cf. ii. 12 (probably of a garrotter). *Ar. Lys.* 81 (*καὶν ταῦρον ἀγχοῖς*) perhaps suggested it. Blümmner (*Philol.* li. 115) translates 'you can still torment other lovers,' but this use of *ἀγχω* is doubtful.

19 sq. Gyllis pretends to be displeased that Metriche makes light of her complaints against old age.

σί[λ]α]ινε ταῦτα. Probably ταῦτα should go with σίλλανε. Cf. v. 29 ταῦτα . . . *πληκτίσει*. σίλλος is in literature a jest or squib. Cf. the σίλλοι of Timon.

τῆς νεωτέρης κτλ. sc. τὸ σίλλανειν. 'It is the nature of young women to banter.' For *πρόσεστι* cf. *Ar. Clouds* 588, *Soph. Ai.* 1079. Gyllis is not enraged, as some commentators have said, failing to understand the light playful tone of the conversation.

20. ἀλλ' οὐ τοῦτο κτλ. These words belong to Gyllis in the sense 'you will never gain anything by such jesting,' lit. 'this will never warm you,' i.e. gratify or profit you. For *θερμαίνειν* in this sense cf. *χαρὰ | θερμαινόμεσθα καρδίαν*, *Eur. El.* 401. Nicholson (*Academy*, Sept. 26, 1891) sees an allusion to the *μία κοίτη* of v. 22. Others give the words to Metriche, assigning to them the sense 'do not let this annoy you.' Against this may be urged: (1) the words seem somewhat abrupt, (2) the use of *οὐ μὴ* is very questionable, (3) there is no paragraphus to mark a change of speaker. There is no difficulty in giving ἀλλὰ twice (in *vv.* 20 and 21) to the same speaker. Gyllis pauses after *θερμήνη*.

Palmer reads τῆς ν. ὑμῖν | *πρόσεστιν*—ἀλλ' οὐ τοῦτο, μὴ σε θερμήνη 'you younger women have ('a malicious devil in you,' or something of that sort: *aposiopesis* after *πρόσεστιν*): but I won't say this for fear it may put you in a passion.'

21. ἦδη χηραίνει. The spondee in the fifth foot is found twenty-six times in the 700 lines or so of which the poems

χρόνον, μόνη τρύχουσα τὴν μίαν κοίτην ;  
 ἐξ οὗ γὰρ εἰς Αἴγυπτον ἐστάλη Μάνδρις,  
 δέκ' εἰσὶ μῆνες, κοῦδὲ γράμμα σοι πέμπει,  
 ἀλλ' ἐκλέλησται καὶ πέπωκεν ἐκ καινῆς.  
 καὶ δ' ἐστὶν οἶκος τῆς θεοῦ· τὰ γὰρ πάντα,  
 ὅσος ἐστὶ κου καὶ γίνετ', ἐστ' ἐν Αἰγύπτῳ·  
 πλοῦτος, παλαιόστρη, δύναμις, εὐδίη, δόξα,  
 θέαι, φιλόσοφοι, χρυσίον, νεηνίσκοι,

25

23 ΜΑΝΔΡΙC cum accentu acuto super A P 25 ΕΚΛΕΛΗΤΑΙ  
 superscr. C m. rec. P super ΚΑΙΝΗC superscriptum 'Α' (=λείπει): ita  
 Palmer; in marg. ΚΥΨΗC superscr. ΛΙΚΟC (ut κύλικος efficeret) m.  
 rec. 26 Κι cum accentu ^ P 28 εὐδίη, δόξα Kenyon 29 ΘΕΑΙ  
 cum accentu acuto super E P, scilicet ne quis pro θεαί (δίναι) id verbum  
 caperet

consist. See ii. 9, 19, 26, &c.: Kenyon's  
 note here gives the complete list. Cf.  
 Witkowski, p. 12.

22. τρύχουσα κτλ. Cf. i. 37-8;  
 Verg. *Aeneid* iv. 32 *Solane perperetua  
 macrens carperet iuvenia?* (R. Ellis).

23. Μάνδρις. The husband of Me-  
 triche. The name is connected by  
 Meister with the river-name Μαίανδρος.  
 Cf. Pape-Benseler, *Μανδρόβουλος* (Sa-  
 mos), *Μανδρογίνης* (Magnesia), &c.

24. οὐδὲ γράμμα. 'Not a letter'  
 (of the alphabet): *ne litteram quidem*.  
 As we say 'not a word' (or 'line').  
 Cf. on iii. 22.

25. πέπωκεν ἐκ καινῆς. The writers  
 of the Anthology often speak of love  
 as a draught which the lover drinks  
 from the lips of the loved one. *Antioch*.  
*Pal.* v. 305 μεθύω τὸ φίλημα, πολλὸν τὸν  
*ἔρωτα πεπωκώς*. Meleager in *Anthol.*  
*Pal.* xii. 133 ψυχῆς ἥδ' ὕπνου μέλι.  
 There are two marginal notes in the  
 Papyrus: one, in a hand similar to or  
 identical with that of the first hand,  
 exhibits the gloss *κυσος*. The other, in  
 a later hand, has *κύλικος*, the letters *λικοι*  
 being written above the *σος* of *κυσος*.  
 The phrase is of a proverbial nature,  
 and it is hard to say precisely what word  
 should be supplied. With *ἐκ τετρα-  
 μένης* however (iii. 33) we must supply  
*κύλικος*. For the ellipse cf. *Δάμμιον  
 κτύσσειν* (viii. 10), *γλυκὺν πιεῖν* (vi. 77),  
*χιλίας ἑγκόψαι* (v. 33). *ἐκ καινῆς*  
 may also be adverbial: *de integro* (cf.  
*Thuk.* iii. 92); 'has drunk afresh (of the  
 cup of love)': but this is not so probable.

26. καὶ. For this, which = *καὶ*, cf.  
*Archilochos* 160.

οἶκος τῆς θεοῦ. Crusius takes this  
 to be a hyperbole, like the use of  
 'Paradise.' Certainly the words that  
 follow, τὰ γὰρ πάντα κτλ., are more  
 intelligible if this be the meaning than  
 if we limit οἶκος τῆς θεοῦ to the temple  
 of Aphrodite in Alexandria. For the  
 meaning 'Paradise' Crusius quotes  
 Lukian, *de merc. cond.* 15, p. 670 ὥσπερ  
 ἐς τοῦ Διὸς τὸν οἶκον παρελθὼν πάντα  
 τοθαύμακας, and the expression θεὸν  
 οἶκον in Babrius. There seems how-  
 ever to be no parallel to οἶκος τῆς θεοῦ  
 in this wider sense. The words mean  
 rather that all Egypt is the home of  
 Aphrodite (cf. v. 62 τῇ θεῷ): i.e. the  
 chosen abode of the goddess of love  
 and pleasure. Others translate 'there (in  
 Egypt) is a veritable temple of *Artemis*.'  
 This great temple might conceivably  
 stand for Ionians as an epitome of all  
 that was most wonderful in the world,  
 but τῆς θεοῦ here ought to bear the  
 same sense as τῇ θεῷ at v. 62.

28. εὐδίη, 'peace': an Alexandrian  
 use of the word. Cf. the Rosetta stone,  
*C. I. G.* 4697. 11 τὴν Αἴγυπτον εἰς εὐδίαν  
 ἀγαγεῖν.

29. νεηνίσκοι. Probably the young  
 courtiers of Philadelphos are meant.  
 Cf. Suidas, βασιλικοὶ παῖδες ἀφανισχίλιοι,  
 οἵτινες κατὰ πρόσταξιν Ἀλεξάνδρου τοῦ  
 Μακεδόνος τὰ πολεμικὰ ἐξήσκειον ἐν  
 Αἰγύπτῳ. They were called by the  
 Macedonian term μέλλακες. Kos was  
 itself famous for the beauty of its young  
 men: Paton-Hicks, *Introd.*, p. xi, who  
 quote Damoxenos *ap.* Athen. i. 15 B  
 (θεοὺς γὰρ φαίνεθ' ἡ νῆσος φέρειν).  
*Introd.* ch. I.

θεῶν ἀδελφῶν τέμενος, ὁ βασιλεὺς χρηστός, 30  
 μουσήιον, οἶνος, ἀγαθὰ πάνθ' ὅς' ἂν χρήξης,  
 γυναῖκες, ὅ[κ]όσους οὐ μὰ τὴν [Αἰ]δεω κούρην  
 ἀστέρας ἐνεγκεῖν οὐραν[ὸ]ς κεκαύχεται,  
 τῇ]ν δ' ὅψιν οἶαι πρὸς Πάριν κοθ' ὥρμησαν  
 θεαὶ κριθῆναι καλλονήν—λάθοιμ' αὐτὰς 35  
 εἰποῦσα.] κοίην οὖν, τάλαι[α], σὺ ψυχῇν

31 ΑΓΑ habet P, superscr. ΘΑ m. rec. 2. lineolam ad init. versus  
 appositam ut corruptelam inesse significet habet P (cf. Wright, *Her.*  
 p. 180) ΧΡΗΖΗ]C P 33 ἀστέρας Hicks, Rutherford 34 τὴν  
 δ' ὅψιν Kenyon: . . ΝΔΟΥΙΝ P, superscr. . Ο . . . ΟC, unde τὸ δ' εἶδος  
 tanquam glossema scriptum fuisse putant Headlam, Blass 35 θεαὶ  
 κριθῆναι Bücheler: . . . . . ΘΗΝΑΙ P 36 εἰποῦσα Blass: ἰδοῦσα  
 Bücheler

30. θεῶν ἀδελφῶν. Ptolemy II Philadelphos and his sister Arsinoe, whom he married as his second wife, were deified as θεοὶ ἀδελφοὶ after the death of Arsinoe in 270 B.C. This fixes the date of the Mime as later than that year. Cf. Mahaffy, *History of Egypt*, vol. iv (*The Ptolemaic Dynasty*), p. 79, id. *Empire of the Ptolemies*, p. 132. The Mendes-stelê is our authority for the date: v. H. von Prott, *Rhein. Mus.* liii (1898), p. 460 sqq. A coin of Ptolemy II and Arsinoe is figured in Mahaffy's *Empire of the Ptolemies*, p. 192.

ὁ βασιλεὺς χρηστός. Ptolemy II, whose praises were sung by Theokritos in *Idylls* xiv, xv, xvii.

For a discussion of the larger problems connected with v. 30 cf. *Introduct.* ch. I.

The order ὁ βασιλεὺς χρηστός is peculiar, for in this long enumeration we can hardly treat this clause as a separate sentence, making *χρηστός* predicate. *βασιλεὺς χρηστός* is an indivisible compound: cf. Aisch. *Eum.* 453 τὸ μητρόεσσι δ' αἰμαῖον ἐκχέας πέδοι. Perhaps *βασιλεὺς χρηστός* was an expression commonly used of Ptolemy, and the article was added without changing the order (1) substantive, (2) adjective. See Mr. R. J. Cholmeley's edition of Theokritos, iv. 49 (note).

31. μουσήιον. The famous Museum of Alexandria was situated in the quarter known as Brucheion. It was founded by Ptolemy Soter on the advice of Demetrios of Phaleron, when the latter came to Egypt soon after 307 B.C.

For a description of it cf. Mahaffy,

*History of Egypt*, pp. 60 sqq., *Empire of the Ptolemies*, pp. 91 sqq.

οἶνος. For the wines of Egypt cf. Athenaios i, p. 33 F. The chief kinds were the Mareoticum, the Taenioticum, the Sebenytticum. Verg. *Georg.* ii. 91, Hor. *Carm.* i. 37. 14, Lucan x. 162, praise Egyptian wines: Martial however pronounces the vinegar of Egypt better than its wine (xiii. 122).

32. γυναῖκες κτλ. For the comparison cf. Kallim. iv. 175 Ἰσάριθμοι | τείρεσιν, ἥνικα πλείοντα κατ' ἡέρα βουκολέονται, Ovid, *Art. Am.* i. 59 *quot caelum stellas, tot habet tua Roma puellas*, Catullus vii. 7.

τὴν [Αἰ]δεω κούρην. Daughter of Hades, presumably Hekate (Headlam, *C. R.* xiii. 151).

33. κεκαύχεται. The perfect does not differ in sense from the present: cf. iii. 84 (ἐσχηκας), iv. 2 (ἔσηκας). *Introduct.* ch. V. 2. B. 5. b. v.

34. ὅψιν. Accusative of specification or of the part affected. *Introduct.* ch. V (Grammar), B. 2. c: so καλλονήν in the next line.

οἶαι κτλ. The Judgement of Paris is a poetical common-place with the Alexandrian School (cf. Crusius, *Unters.* p. 8), though it is of course found earlier (Euripides, *Troades*, 924 sqq.). Cf. *Anthol. Pal.* v. 36 ἀπένοσθε Πάρις διὰ τὴν κρίσιν, and Propertius ii. 2. 13 *cedite iam dónae quas pastor viderat olim*.

35. λάθοιμ' αὐτὰς [ἐλποῦσα]. So probably we should supply the missing word, not by [ἰδοῦσα]. It was regarded as a sin to mention the names of the deities without reason: cf. iv. 57-8.

36 sq. κοίην . . . ψυχῇν [ἐχούσα]

ἔχουσα] θάλπει τὸν δίφρον ; κατ' οὖν λήσεις  
 τακείσα], καὶ σευ τὸ ὠριμον τέφρη κάψει.  
 πάπτη]νον ἄλλη χήμέρ[ας μετάλλαξον  
 τὸν ν]οῦν δὺ ἢ τρεῖς, χίλαρὴ κατὰστηθι 40  
 φίλον] π[ρὸς] ἄλλον· νηὺς μιῆς ἐπ' ἀγκύρης  
 οὐκ ἀσφ[αλ]ῆς ὁρμοῦ[σα]. κείνος ἦν ἔλθῃ

37 ἔχουσα Rutherford KATOY P cum accentu ˘ super OY, superscripto N m. rec. 2 38 τακείσα Bücheler: γηῖσα Rutherford  
 ΩPIMON P, punctis et supra, ut videtur, et infra M positia,  
 39 πάπτηνον Weil: σύντεινον Bücheler ante ΑΛΛΗ spatium ΧΗΜΕ-  
 PAC P; K super X scripsit m. rec. 4 40 τὸν νοῦν Blass, Bücheler: τὸν  
 πλοῦν Crusius, Meister τρεῖς TPIC P 41 φίλον πρὸς Bücheler:  
 .... Π...C (ΠHIC Blass) P: ἀνδρῶν πρὸς Rutherford: ἀνδρα πρὸς Jackson  
 ΑΓΚΥΡΗC, cum accentu acuto super Y P 42 οὐκ ἀσφαλῆς Hicks  
 ὁμοῦσα Kenyon. MH. κείνος ἦν ἔλθῃ— ΓΥ. τέθηκε Μάνδρις· μηδὲ  
 εἰς ἀναστήσῃ κτλ. Rutherford

'What must your feelings be as you,' &c.  
 Cf. iii. 42 τί μιν δοκεῖ τὰ σπλάγχνα  
 τῆς κακῆς πάσχειν, and Plato, *Rep.* 492 C  
 quoted in note *ad loc.*

37. θάλπει τὸν δίφρον. This phrase  
 occurs again i. 76 τὴν Πυθέα δὲ Μητρί-  
 χην ἔα θάλπειν | τὸν δίφρον: cf. also  
 vii. 48 ὅκως νεοσσοὶ τὰς κοχάντας θάλ-  
 ποντες. The Latin use of *foveo* is  
 similar.

κατ' οὖν λήσεις | [τακείσα]. Cf.  
 λασὼ μαγεῖς (Theokr. xiv. 9). Note  
 the tmesis for κατατακείσα οὖν λήσεις.  
 Frequent tmesis is given as a character-  
 istic of Ionic by Ioannes Gramm.  
 (Aldus, 241).

38. τὸ ὠριμον. τὸ ὠραῖον οἱ τὴν ἔρην.  
 For the use of the neuter adj. cf. on  
 i. 67.

τέφρη. Cf. x. (Μολπεινός) v. 2 ὦ  
 Γρύλλε, Γρύλλε, θήθηκε καὶ τέφρη γίνεν.  
 We find the *adj.* *tephrós* (note accent) at  
 vii. 71.

κάψει. The metaphor is not from  
 the ashes of the funeral pyre (*hibulam*  
 ... *favillam*, Verg. *Aen.* vi. 227) but  
 rather, as Headlam suggests, from the  
 ashes of decay: he quotes *Hymn to*  
*Hermes* 237 (ἦντε πολλὰν | πρῶμων  
 ἀνθρακὴν οὐλῇ σποδὸς ἀμφικαλύπτει)  
 and Lucr. iv. 926 cinere ut multo latet  
 obrutus ignis (C. R. xiii. 151).

39. πάπτη]νον. Cf. *Anth. Pal.* vii.  
 700 ἐς γάμον ἄλλης παπταίνειν. Other  
 proposals are σύντεινον, πρόσκλινον.

μετάλλαξον. The metaphor is de-  
 rived from the altered course of a  
 vessel: it thus leads up to v. 41.

40. [τὸν ν]οῦν. Either this or τὸν  
 πλοῦν was probably the reading of the  
 MS.

τρεῖς. Crusius reads τρεῖς i.e. τρεῖς,  
 from τρως (acc. pl.), cf. *Inscription of*  
*Gortyn*, v. 54 (τρως). The MS. has  
 τρις four times, τρεῖς once (i. 80); but the  
 interchange of *ι* and *ει* is so common in  
 the Papyrus that no stress can well be  
 laid upon its evidence in this case.

41 sq. νηὺς κτλ. To this sentiment  
 there are several parallels in Greek and  
 Latin literature. It first occurs in  
 Pindar, *Ol.* vi. 100 (ἀγαθαὶ δὲ πέλονται ἐν  
 χειμερὶ νυκτὶ .... δὲ ἀγκυραὶ). Cf. Pla-  
 tarch, *Solon* 19 οἰόμενος ἐπὶ δυσὶ βουλαῖς  
 ὥσπερ ἀγκυραὶς ὁρμοῦσαν ἦττον ἐν σάλῳ  
 τὴν πόλιν εἶναι. So Propertius ii. 22.  
 41 nam melius duo defendunt retinac-  
 ula navim (likewise with regard to  
 the advantage of having a second lover).  
 Introd. ch. III (Imitations of Herodas).

42 sq. κείνος κτλ. In the fragmentary  
 state of the text it is scarcely possible to  
 speak with certainty here; but κείνος is  
 probably Μάνδρις. In the next verse  
 we may read as in the text, following  
 the scanty traces in the MS. as closely as  
 possible. Headlam suggests either οὐ  
 τὸν θανόντα μηδὲ εἰς ἀναστήσῃ, or τέθη-  
 κεν· οὐ μιν μηδὲ εἰς ἀναστήσῃ, comparing  
 Libanios, *Ep.* 285 σὺ γὰρ ἄνθρωπον μὲν  
 τεθνεῶτα οὐκ ἂν ἀναστήσεις, ὥσπερ ἐν  
 μύθοις (C. R. xiii. 151). The last words  
 of Libanios show that the expression  
 was a proverbial one: cf. Hom. *Il.*  
 xiv. 551; Soph. *El.* 137. The letters  
 before μηδὲ in the MS. are given by

κάτω, τέθνηκ'·] οὐ μὴδ' εἰς ἀναστροφήν  
 ἡμέας, γυναῖ·] τὸ δεῖνα δὲ ἄγριος χειμῶν  
 εἴ[ξ ε]ὑ[δίας ἐνέπ]εσε, κοῦδ' εἰς οἶδεν  
 τὸ μέλλον ἡμέων· ἄστατος γὰρ ἡμείων  
 ὁ καιρὸς ἤβης·] ἀλλὰ μὴ τις ἔστηκε  
 σύνεγγυς ἡμῖν ;

45

MH.

οὐδ' εἰς.

IT.

ἀκουσον δὴ

ᾧ σοι χρ[ε]ῖζουσ' ὧδ' ἔβην ἀπαγγέλλαι.  
 ὁ Ματαλ[ί]νης τῆς Παταικίου Γρύλλος,

50

43 κάτω, τέθνηκ'· scripsi (v. adnotatt.) 44 ἡμέας, γυναῖ· τὸ δεῖνα  
 scripsi: . MEAC . . N . . TOΔINA adgnoscit Diels: ME . . . AI . .  
 TOΔ . . olim, nunc vero . MEΛ . . AI . TOΔ . . Kenyon: τὸ δῶμα δὲ  
 Bücheler 45 εἰς εὐδίας ἐνέπεσε κοῦδ' Crusius, qui E . . Y . . . . . ΕΞΕ  
 ante ΚΟΥΔΕ adgnosceret sibi videtur 46 τὸ μέλλον Headlam,  
 Bücheler . . . . . N P ἡμείων] ΗΜΙΩΝ ex ΗΜΕΩΝ facto P;  
 superscr. ANΘΡΩΠΟΙΣ (sub ΟΙC deletο ΩΝ) manus recentissima 47  
 ὁ καιρὸς ἤβης Headlam: . . . ΜΗÇ nunc Kenyon, sed dubitanter:  
 ζοή. MH. τί οὖν φῆς; Zieliński: ζοή. MH. τί οὖν μῆς; Blass ΕCΤΗΚΕC,  
 C ad finem postea deletο P 48 CΥΝΕΓΓΥÇ P ΗΜΩΝ, I super Ω  
 scripto P post HMIN et post EIC spatium 49 χρ[ε]ῖζουσα Hardie,  
 Bücheler 50 OMATAKINHÇ superscripto Λ P; super A prius signum - ,  
 super A posterior ~ exstat 'ΓΥΛΟC' P: in marg. 'ΓΡΥΛ' m. rec. 4

Blass as NOT, which may be a trace of  
 τέθνηκεν οὐ: we may then supply the  
 first foot by κάτω (with ἐλθῃ).

44 sq. τὸ δεῖνα. 'By the bye,' v.  
 Starkie on Ar. *Wasps* 524. This idiom  
 is used when a person suddenly recollects  
 something; also when one is unwilling  
 to give an object its proper name. For  
 (1) cf. Ar. *Birds* 648 ἀτὰρ τὸ δεῖνα δεῦρ'  
 ἐπανάκρουσαι πάλιν, *Lys.* 921 ἀτὰρ τὸ  
 δεῖνα ψαθός ἐστ' ἐξοιστέα, 'Oh, but I for-  
 got, I must bring out a mat'; for (2)  
*Acharn.* 1149 *sens. obsc.* of something  
 one does not wish to name. Cobet deals  
 with the phrase at *V. L.* p. 108.

ἄγριος χειμῶν. The parallels quoted  
 by Crusius (*Unters.* p. 14) make it  
 probable that this was contrasted with  
 some word like εὐδία: cf. Pindar, *Isth.*  
 vi. (vii) 38 εὐδίαν ὅπασσεν ἐκ χειμῶνος.  
 Menander, *Monost.* 751 χειμῶν μετα-  
 βάλλει βαδίων εἰς εὐδίαν.

46. ἡμέων . . . ἡμείων. The juxta-  
 position of the two forms of the pronoun  
 is remarkable. There seems to be a  
 difference in sense. ἡμείων (with οὐδ' εἰς)  
 = 'of us mortals.' ἡμείων 'of us  
 women.'

The form ἡμείων is not found again  
 in Herodas, but it is good Ionic (see

Homer, *Od.* xxiv. 170) and it is not at  
 all likely to be a conjecture. On the  
 other hand ἀνθρώποις, a correction by  
 a hand which Dr. Kenyon regards as  
 different from any of the other hands  
 that have corrected the text, has the  
 appearance of being a conjecture to  
 avoid the uncommon form ἡμείων.

For the sentiment cf. *Antk. Pal.*  
 xi. 56 πῖνε καὶ ἐφφραίνου· τί γὰρ αἰών ἢ  
 τί τὸ μέλλον | οὐδεὶς γινώσκει, after  
 [Anakreon] 41 πῶθεν οἶδαμεν τὸ μέλ-  
 λον; ὁ βίος βροτοῖς ἀήλων.

47. ὁ καιρὸς ἤβης. This suggestion  
 for the beginning of the line (due to  
 Headlam) is based upon Kaibel, *Ær.*  
 502. 16 and 699: cf. also Ar. *Lys.* 596  
 τῆς δὲ γυναικὸς συμκρὸς ὁ καιρὸς, κἄν  
 τούτου μὴ πιδάβηται | οὐδεὶς ἐθέλει γῆμαι  
 ταύτην.

Gyllis thinks that it is now time to  
 come to the point: but she first ascer-  
 tains that there are no eavesdroppers.

49. The order is ᾧ σοι χρ[ε]ῖζουσα  
 ἀπαγγέλλαι ὧδ' ἔβην. For other examples  
 of inverted order cf. iii. 19-21, *Introd.*  
 ch. V. 2. B. 10.

χρ[ε]ῖζουσά. So χρ[ε]ῖζεις, vii. 64, but  
 χρ[ε]ῖζεις, i. 31; cf. ii. 49, 83.

50. It is noticeable that Gryllos has

ὁ πέντε νικέων ἄθλα—παῖς μὲν ἐν Πυθοῖ,  
δὺς δ' ἐν Κορίνθῳ τοὺς ἰουλον ἀνθεύοντας,  
ἄνδρας δὲ Πίσση δὺς καθεῖλε πυκτεύσας —,  
πλουτέων τὸ κ[αλ]όν, οὐδὲ κάρφος ἐκ τῆς γῆς  
κινέων, ἄθικτ[ο]ς [ἐς] Κυθηρίην, σφρηγίς,

55

54 τὸ καλόν Hicks, Bücheler KAPΠOC superscr. φ m. pr. P 55  
ἄθικτος ἐς Hicks: ἄθικτος καὶ Bücheler post ΚΥΘΗΡΙΗΝ spatium  
maius

a metronymic, not a patronymic: cf. iii. 48 τοῦ Μητροτίμης... Κοττάλου. On supposed traces of the matriarchate in Kos which would give rise to this system of nomenclature cf. P.-H. p. 256sq., Herzog, p. 183sq. Rayer, Meister, and Töpfer attribute the matriarchate to the early Karian settlers. We cannot, however, lay much weight on the passages in Herodas as evidence of the matriarchate: thus at iii. 48 it is natural that Metrotime, who is speaking, should call Kottalos 'the son of Metrotime.'

Ματαλί[ζ]νης. Cf. Μυρταλίνη vi. 50, and on Koan inscriptions Δισχυλίνος Δροσίνος Φιλίνος. The name Ματαλί-νη seems preferable to Ματακίνη, the original reading.

Πατακίον. This has been usually taken as from a masculine Πατακίος; cf. Πατακίσκος (iv. 63 and note). Herzog, however, takes it as from a neuter Πατακίον; cf. Φιλαίνιον (v. 5). We have on a Koan inscription Πατακί— which Herzog completes to Πατακίον (*Koische Forschungen*, 12. 13). The name is, perhaps, Phoenician: cf. Πατακός in Hdt. iii. 37 (*ibid.* p. 51).

Γρύλλος. Cf. x. 2 (Μολωνεύς) quoted on v. 15. The name is applied in both passages to a man in the full vigour of life. It is found in the lists of victors in the Olympian games; Crusius *Unters.* p. 173.

51. νικέων ἄθλα. The accus. is a species of the internal accus.: cf. νικῶν ψήφισμα, γνῶμη, κτλ. Introduct. ch. V. 2. B. 2. c. ἄθλα in pure Ionic would be ἀεθλα. The contracted form is, however, found on Ionic inscriptions. ἐν Πυθοῖ. For the dative (locative) with or without preposition cf. Introduct. ch. V. 2. B. 2. b. iv.

At the Pythian games were first introduced certain contests for boys, including the δόλιχος and the δίαυλος.

52. δὺς δ' ἐν Κορίνθῳ. The Isthmian games included contests for ἀγένοιος,

as the class of competitor here alluded to was technically called.

ἰουλον ἀνθεύοντας. For the accus. v. Introduct. ch. V. 2. B. 2. c; Theokr. xxv. 16; Pindar, *Ol.* iii. 23. For the sense cf. Pindar, *Nem.* v. 6 ὅπως γένυσσι φαίνων τέρευναν ματέρ' οἰκάντας ὀπώραν.

53. ἄνδρας δὲ Πίσση. Gryllos has steadily climbed the ladder of athletic achievement. He now crowns his triumphs by a victory at Olympia: Pindar, *Ol.* i. 7. For the locative Πίσση cf. Introduct. ch. V. 2. B. 2. b. Gryllos may have been modelled on Philinos, the famous Koan runner (mentioned by Theokr. ii. 115), who won the prize in the δίαυλος at Olympia on at least two occasions, namely B.C. 264, 260: Förster, *Die Sieger in den olympischen Spielen*, nos. 440-45.

καθεῖλε. Cf. μοῖρα τὸν φύσαντα καθεῖλε, Soph. *Ant.* 517; Eur. *El.* 1143.

54sq. πλουτέων τὸ κ[αλ]όν. καλόν is a trochee in H.; cf. iii. 18, iv. 58, 88, vii. 24. vii. 115 is the only exception (v. *ad loc.*). The adverbial phrase τὸ καλόν = καλῶς (σφόδρα), is found in Theokritos iii. 3, Τίτυρ' ἐμὴν τὸ καλὸν πεφίλαμνε: Kallimachos, *Ep.* 56. It seems to be of a colloquial nature, like the phrase which follows.

οὐδὲ κάρφος... κινέων. 'Not stirring so much as a twig (chip) from the ground,' i.e. of a quiet disposition.

We find κάρφος κινεῖν used absolutely in iii. 67 in the phrase κινεῖντα μηδὲ κάρφος, i.e. remaining perfectly quiet (v. *ad loc.*). Suidas has μηδὲ κάρφος κινεῖν ἐπὶ τῶν ἡσυχῶν.

ἄθικτ[ο]ς [ἐς] Κυθηρίην. Like ἄθικτος Κυπρίδος. 'Untouched with regard to love,' 'heart-whole.' For ἄθικτος cf. ἄθικτον εὐνήν, Eur. *Hel.* 795, and ἄθικτος ἡ παρθένος, in Bekker's *Anecdota*, 828.

There is not room for [να], which some read in preference to [ἐς]. After



ιδὼν σε καθόδῳ τῆς Μίσσης ἐκύμηνε  
τὰ σπλάγγν' ἔρωτι καρδίην ἀνοιστρηθεῖς  
καί μεν οὔτε νυκτὸς οὔτ' ἐφ' ἡμέρην λείπει  
τὸ δῶμ[α, τέ]κνον, ἀλλὰ μεν κατακλαίει  
καὶ ταταλίζει καὶ ποθέων ἀποθνήσκει.

60

56 ΚΑΘΟΔΩ|ΤΗΣ ΜΙΣΣΗΣ P: super O accentus acutus: super  
I voc. ΜΙΣΣΗΣ et signum ~ et accentus acutus exstant 58 ἐφ' ἡμέρην  
vel ἐφ' ἡμέρης coniecit Headlam 59 τὸ δῶμα, τέκνον Kenyon 60  
ΤΑΤΑΛΙΖΕΙ, super A prius accentu gravi posito P

Κυθήρην there is a space in P, which indicates that σφρηγίς is not to be joined on to what precedes, but taken separately. Rutherford's reading, ἦν σφρηγίς, 'look, his seal,' is rather abrupt. I have followed J. H. Wright (*Herondassa*, pp. 187 sqq.) in taking σφρηγίς to introduce the conception of secrecy, of caution and silence in matters of love and intrigue (cf. i. 47, vi. 70). 'Untouched by love, a veritable seal for secrecy.' Cf. σφρηγίς τὸν λόγον σφρῖ, Solon, in Stobaios *Serm.* iii. 79; ἀρρήτων ἐπέων γλῶσση σφρηγίς ἐπεκρίσθη, Lukian in *Antih. Pal.* x. 42. The more usual method is to connect σφρηγίς with the preceding words, and to translate 'a seal untouched (unused) for purposes of love,' comparing λυσάμενη δ' ἄναστον ἑῆς σφρηγίδα κορείης, Nonnos, *Dionys.* ii. 305; but the space in P after Κυθήρην must be taken into account. *Introd.* ch. IV. For the use of *es* = with regard to, v. *Introd.* ch. V. 2. B. 7. iii. Blass (*G. G. A.*, 1892, pp. 230 ff.) has also proposed to take σφρηγίς separately, in the sense, however, of *hart wie ein Siegelstein*.

56. καθόδῳ τῆς Μίσσης. At such festivals, especially in the παννυχίδες, the passion of love was often kindled in the breasts of the young men and maidens present, e.g. in Theokritos ii. 65 Simaitha is thus fired with love for Delphis. *Antihol. Pal.* v. 193 ἡ τρυφερὴ μ' ἤγγενεσε Κλεῶ τὰ γαλάκτιν', Ἀδανί, | τῇ σὴ καφαιμένη στῆθεα παννυχίδι. So also in Plautus and Terence, who are in this no doubt drawing on their Greek originals. Rohde, *d. griech. Rom.* 145; Crusius, *Unters.* p. 17.

Μίσση is one of the deities associated with Demeter: see *Philologus*, vol. lii (1894), pp. 1 sqq., 577 sqq., for the inscription Ἀνθὺς ἱέρεια Μίσση Κόρη τὸν βοῦμὸν ἀνέθηκε. The 42nd Orphic Hymn describes her as πάρεδρος of Dionysos, and gives her the titles ἀγνή and ἀρρητος

ἄνασσα. Misa dwells in Eleusis (with Demeter, Kore), Phrygia (with Kybele), Cyprus (with Aphrodite), and Egypt (with Isis). She is a goddess of the underworld like Kore: and has a καθόδος, or descent to the nether regions, similar to the more famous καθόδος τῆς Κόρης. This festival would no doubt be celebrated at night with torchlight processions. For καθόδος Palmer refers to Prop. v. 8. 5 *qua sacer abripitur caeco descensus hiatus* (of the descent to the cave of the serpent at Lanuvium).

ἐκύμηνε. Cf. vi. 68 τῶμματ' ἐξεκύμηνα, used likewise of the eagerness inspired by the object of desire. ἐκύμηνε, which is transitive, governs τὰ σπλάγγνα (v. 57). 57. ἔρωτι κτλ. Cf. Menander, *Leuk.* iv. p. 158 M. οἰστρᾶντι πόθῳ. οἰστρος is often applied to frenzied passion, chiefly love. ἀνοιστρεῖω occurs in Eur. *Bacch.* 979.

58. ἐφ' ἡμέρην. There seems to be no other example of the accus. with ἐπὶ in the sense 'by day.' Headlam (*C. R.* 1899, vol. xlii. p. 151) would therefore read either ἐφ' ἡμέρην or ἐφ' ἡμέρης.

59. κατακλαίει. 'Makes moan to me.' For the gen. with compounds of κατὰ cf. *Introd.* ch. V. 2. B. 7. iv. b.

60. ταταλίζει. Cf. vi. 77. The word is connected with τατά, a Kose-name used by a son to his mother, iii. 79: cf. τατί, used by a slave to her mistress, v. 69. So πατερίζω, 'I call (some one) πατήρ,' παπιάζω, 'I call him πάππος.' Others compare the German tätscheln, 'to stroke,' 'caress,' and refer to vi. 77, where the verb comes after τὸ φαλακρόν καταφῶσα.

ποθέων ἀποθνήσκει. Similarly Ovid (*Ars* i. 365) gives hints to the lover trying to seduce a deserted wife: *tum de te parret* (sc. the pandar), *tum persuasentia verba* | *addat, et insano iuret amore mori*.

ἀλλ' ὃ τέκνον μοι Μητρίχη, μίαν ταύτην  
ἀμαρτίην δός· τῇ θεῷ κατάρτησον  
σαντήν, τὸ [γ]ήρας μὴ λάθῃ σε προσβλέψαν.  
καὶ δοιὰ πρήξεις· ἡδέω[ς] ζῆ[ι]σεις καὶ πρὸς  
δοθήσεται τι μέζον ἢ δοκεῖς. σκέψαι,  
πέισθηγί μεν' φιλέω σε, να[ῖ] μὰ τὰς Μοίρας.

65

ΜΗ. Γυλλί, τὰ λευκὰ τῶν τριχῶν ἀπαμβλύνει

61 ΜΗΤΡΙΧΗ deleto l ad fin. P: Μητρί, τὴν Meister 63 τὸ γήρας  
Kenyon 64 ΔΙΑΠΡΗΞΕΙC superscr. O m. rec. P post ΠΡΗΞΕΙC  
spatium maius P ΗΔΕΩ) . . H . . . . . P: ἡδέως ζήσεις καὶ πρὸς  
Crusius: ἡδέως ζήσεις καὶ σοὶ F. D.: ἡδέως δὴ τερφθίση Diels: ἡδέως τε  
κερδίσση Blass 65 ΔΟΘΗCΕΤΑΙ cum paragrapho, quae postea deleta  
est, P (cf. Wright, *Her.* p. 179) 66 ΠΕΙCΘΗΤΙ cum paragrapho  
subscr P μεν] μοι nonnulli 67 ΓΥΛΙ P: γίναι Stobaios *Flor.* 116,  
24: Γυλλί Rutherford, Bücheler post ΓΥΛΙ spatium

61. ὃ τέκνον μοι. Cf. Eur. *Or.* 124 ὃ  
τέκνον μοι, Hdt. i. 207 τὰ μοι παθήματα:  
and Wackernagel, *J.F.* i. 362, on the pos-  
sessive use of the personal pronoun. Cf.  
too v. 13. Meister would read here Μητρί,  
τὴν μίαν ταύτην for Μητρίχη, μίαν ταύτην  
(Μητρί a Kose-name for Μητρίχη), on  
the ground that the article is elsewhere  
always inserted with οὗτος, ὅδε, κείνος. Cf.  
v. 72 ὅπως παραιοῦμαι σε τὴν μίαν ταύτην |  
ἀμαρτίην: also v. 26, 38 τὴν ἀμαρτίην  
ταύτην. But cf. Goodwin, *Gk. Gr.* §  
945, who quotes Xen. *Anab.* iv. 7 ὁρῶμεν  
ἀλλήλους τοῦτους ἀνθρώπους, and other  
instances, where 'the demonstrative is  
equivalent to *here* or *there*.' So Μητροῦς  
τῆσδε, vii. 107, 'of Metro here.'

62. 86a. 'Grant as a favour, *concede*,  
*dona*.

τῇ θεῷ κατάρτησον. On the lips  
of Gyllis ἡ θεὸς would naturally mean  
Aphrodite. There was an Ἀφροδίσιον  
in Kos (P.-H. 387, date about 240 B.C.),  
and a guild of Ἀφροδισιαστῆαι (P.-H. 155).  
Two paintings of Apelles and the  
'veiled Aphrodite' of Praxiteles at Kos  
testify to the honour in which the  
goddess was held there.

In popular belief Aphrodite had the  
power of averting old age. Cf. Plutarch  
*Sympos.* iii. 6. 4, where we have the  
words of a popular saying, ἀνάβαλ' ἄνω  
τὸ γήρας | ὃ καλὰ Ἀφροδίτα. In Sparta  
we hear of an Ἀφροδίτη Ἀμβολογήρα  
(Pausanias iii. 18. 1). Thus in the text  
Metrichē is to attach herself to Aphro-  
dite: τὸ γήρας μὴ λάθῃ σε προσβλέψαν.  
She is in fact to become a *λερδούλος* of  
Aphrodite by a single act of worship;  
cf. Jackson, *Proceedings of Cambridge*

*Philological Society*, 1903, p. 14. Others  
punctuate after θεῷ instead of after δός,  
taking ἀμαρτίην δός τῇ θεῷ together,  
and translating κατάρτησον σαντήν by  
'watch yourself,' *'prends garde*.' καταρ-  
τᾶσθαι = σωφρονεῖν, cf. Hdt. iii. 80,  
ix. 66 (v. Herwerden, *Lexicon Dialecti-  
cum*, s.v.). The verb is found in one  
other place in H., v. 67, where it is = 'to  
hang' in the literal sense.

63. λάθῃ . . . προσβλέψαν. 'Steal upon  
you (lit. look upon you) before you know.'

64. καὶ δοιὰ πρήξεις, 'you will gain  
two advantages.' We must punctuate  
after πρήξεις, as the space in P indi-  
cates. The two advantages are then  
described by the words that follow. We  
should expect Gyllis to say 'You will  
enjoy Gryllos' love, and you will also be  
richly rewarded.' This sense would be  
given by ἡδέως ζήσεις καὶ πρὸς κτλ., or by  
ἡδέως . . . καὶ σοὶ κτλ. In any case v. 65  
seems to refer to a tangible reward in  
contrast with love for its own sake. Gyllis  
estimates others by her own standard.

The future ζήσεις seems necessary  
owing to δοθήσεται. For the spondee  
in the fifth foot v. on v. 21. For ζῆν  
ἡδέως cf. Menander 650 (Kock).

66. πέισθηγί μεν. The genitive is  
used with πείθεσθαι four times in Hero-  
dotos, i. 126; v. 29, 33; vi. 12. It  
seems to be an Ionic idiom, but occurs  
in Attic at Eur. *I. A.* 726; Thuk. vii.  
73.

φιλέω σε. *Amo te*. In vii. 4 ἐγὼ φιλέω  
σε is taken by some in this way as a  
formula of welcome (v. *ad loc.*).

να[ῖ] Cf. *Introd.* ch. V. 2. A. xii.  
67. ΓΥΛΙ. There is no need to read

τὸν νοῦν· μὰ τὴν γὰρ Μάνδριος κατάπλωσιν  
καὶ τὴν φίλην Δήμητρα, ταῦτ' ἐγὼ ἐξ ἄλλης  
γυναικὸς οὐκ ἂν ἡδέως ἐπ' ἤκουσα, 70  
χωλὴν δ' αἰδεῖν χῶλ' ἂν ἐξεπαίδευσα  
καὶ τῆς θύρης τὸν οὐδὸν ἐχθρὸν ἡγείσθαι.  
σὺ δ' αὖτις ἐς με μὴδὲ ἔν, φ(ί)λη, τοῖον  
φέρουσα χάρει· μῦθον δς μιτρηίαισι  
πρέπει γυναιξί, ταῖς νέαις ἀπάγγ[ε]λλε· 75  
τὴν Πυθέω δὲ Μητρίχην ἔα θάλπειν  
τὸν δῖφρον· οὐ γὰρ ἐνγελᾷ τις εἰς Μάνδριν.

68 post NOYN spatium K. ΤΑΠΑΩÇΙΝ denique cognovit Kenyon  
69 ΕΓΩ . Ε ut videtur P: ἔγω[γ]ε Kenyon 71 ΧΩΛΟΝ superscr. A  
m. rec. 2 P 73 sq. μὴδὲ ἓνα . . . . . φέρουσα χάρει μῦθον· ὃν δὲ γρήαι-  
σι πρέπει κτλ. Blass 74 μιτρηίαισι Bücheler: ΜΕΤΡΗΙΑΙC P 76  
ΠΥΘΕΩΔΕ (Π ex ΔΙ m. pr. facto) P super Ε ad fin. accentus gravis  
exstat 77 ΤΟΝ ΔΙΦΡΟΝ super ΜΗΤΡΙΧΗΝ m. pr., litteris ΜΗΤΡΙΧΗ  
deletis: ΜΗΤΡΙΧΗΝ primo dederat P ΜΑΝΔΡΙΝ cum accentu acuto  
super A P

Γυλλ[ε]. In v. 18 Γυλλ occurs with γ, but we may scan v. 67 with an initial choriambus (— — —) or regard the ι as lengthened by the ictus; cf. iii. 7, iv. 20. The position of the name coming first in the sentence increases the impressiveness of Metriche's words. Stobaios (Flor. 116. 24) quotes as far as τὸν νοῦν, but with γῶναι (ΓΥΝΑΙ for ΓΥΝΑΙ).

τὰ λευκά τῶν τριχῶν. This is somewhat more emphatic than αἱ λευκαὶ τρίχες. Cf. iii. 52 τῶ μὲν τῆς σοφῆς; Intro. ch. V. 2. B. 1. b.

68. κατὰ πλωσιν. This is undoubtedly the reading of the Papyrus. Metriche is convinced that Mandris is alive and will return to her (cf. on v. 44). Perhaps κατὰ πλωσιν, 'sailing into harbour,' implies that the home of Metriche was in a seaport; v. Intro. to this Mime.

69. Δήμητρα. The goddess is put second to Mandris. Gyllis likewise uses ναὶ Δήμητρα at v. 86.

71 sq. χωλὴν κτλ. The emphasis is on χωλὴν, and there is a play on the meanings of χωλὴν and χῶλᾰ. 'Claudam pedibus fecissem ob clauda fide verba, nam par pari' (Bücheler). With χῶλᾰ δαῖδεν = 'liederliche Reden führen' (Cr.), 'to make immoral proposals,' cf. ἄλλως δαῖδεν, to speak in vain. In Prooim. 4 τὰ πύλλ' αἰδεῖν refers to the 'limping' verse, the 'seazon,' or 'choliambic.' Lit. 'I'd have taught her for her lame (vicious) advice to go limping away,

and to hate the very threshold of my door.' With τῆς θύρης κτλ. cf. iii. 38.

73. μὴδὲ ἓν . . . τὸν. 'Not one word (proposal) of this kind.' For the hiatus cf. Intro. ch. V. 2. A. 1. d and v. 43.

74. μιτρηίαισι. Cf. Servius ad Aen. iv. 216 *Mulla lectio mitras proprie meretricum esse docet*. So Pollux iv. 151 δαίμυτρος ἑταῖρα. The Papyrus has μετρηίαις, with the initial letter somewhat obscured. There is, however, no reason to doubt that it is μ: hence δαετρηίαις = δαετρίσι (Cr.) is not possible. Blass reads (v. above) μὴδὲ ἓν[α] . . . φέρουσα χάρει μῦθον· ὃν δὲ γρήαισι κτλ. This involves the addition of a letter to ἓν, for which there is no room in the MS.

75. ταῖς νέαις. Such women as Myrtale and Sime (v. 89) are meant. Perhaps ταῖς νέαις with the article means 'those young women of yours,' and Gyllis at v. 90 may refer back to these words of Metriche.

76 sq. τὴν Πυθέω . . . Μητρίχην. Cf. Sulpicia maior xvi. 3: *Si tibi cura togae (i. e. of harlots) potior, presumque quasillo | scortum quam Servi filia Sulpicia*. Metriche adopts her full title as a woman of honourable estate, very different from the lights-of-love of v. 75.

Πυθέω is the gen. of Πυθέης, for which we should expect Πυθείας; but after ε or ι the ε of the termination is dropped, cf. μνέων from μνέαι, ii. 22.

θάλλειν τὸν δῖφρον. Cf. on v. 37.

ἀλλ' οὐδὲ τούτων, φασί, τῶν λόγων Γυλλίς  
 δέεται. Θρέισσα, τὴν μελαινίδ' ἐκτ[ρ]ῖψον  
 κῆ]κτημόρους τρεῖς ἐγχεί[σα τοῦ ἀ]κρήτου, 80  
 καὶ ὕδωρ ἐπιστάξασα, δὸς πιεῖν ἰδ[ρ]ῶ.

ΘΡ. τῇ, Γυλλί, πῖθι.

ΓΤ. δεῖξον οὐ π[αρα]λλάττειν  
 πείσουσά σ' ἦλθον, ἀλλὰ ἐκ[η]τι τῶν ἰρῶν.

78 ΟΥΔΕ superscr. XI m. rec. 3 P ΦΥCEI superscr. A m. rec. 2 P  
 79 post ΔΕΙΤΑΙ spatium in margine ΚΥΠΕΛΛΑ superscr. ΑΕΥ (Blass)  
 80 κῆκτημόρους Nicholson, Bücheler: . . ΚΤΗΜΟΡΟΥC P ἐγχείασα τοῦ  
 ἀκρήτου Crusius: ΕΓΧΕΑΣ . . ΟΥ P: ἐγχείασα μοι ἀκρήτου Headlam  
 81 ΚΑΙ cum paragrapho P πειν Kenyon ιδρῶ Blass:  
 . ΔΡΩ] P: ἀδρῶs Bücheler 82 Verba τῇ Γυλλί πῖθι servae dedi  
 Ribbeckium secutus post ΠΕΙΘΙ spatium maius P post ΔΕΙΞΟΝ  
 spatium οὐ παραλλάττειν scripsi: ΟΥ Π . . ΛΑΤΤ . . P (ita nunc  
 Kenyon): οὐκ ἐγὼ πάμπαν Blass 83 post ΗΛΘΟΝ spatium ἀλλὰ  
 ἐκ[η]τι τῶν ἰρῶν Crusius ΤΩΝ ΙΡΩΝ P: ἀλλ' ἔλεξ' ἐγὼν εἰρων Stadtmüller

Mettriche quotes the words of Gyllis against her with considerable effect.

ἐγγελά. Present tense, as γελῶν has for future γελάσομαι. 'No one can point the finger of scorn at Mandris,' i. e. on account of his wife's behaviour.

78. οὐδέ. Mettriche did not want to listen to Gyllis; neither (οὐδὲ) does Gyllis on her part wish to hear more than 'yes' or 'no.'

φασί introduces a proverbial expression; cf. Lat. (us) *aiunt*. Cf. vii. 49 ἀλλ' οὐ λόγων γάρ, φασίν, ἡ ἀγορὴ δέεται. Proverbs are sometimes indicated by other formulae, e.g. li. 44-5 φησὶ . . . τὸ τοῦ λόγου δὴ τοῦτο.

Gyllis does not 'need such words,' the plain refusal is enough. Mettriche sees that her visitor is not likely to appreciate her love for Mandris, and so without further ado she prepares to get rid of her amicably.

79. δέεται. For this, which = *indiget*, cf. vii. 49, quoted in the last note. In vi. 41 δέεται = *dei*: τὴν μεν γλώσσαν ἐκτεμεῖν δέεται; and so apparently ἰδεῖτο = *idei* at viii. 18; but v. note on vi. 41. μελαινίδα. A large shell from which to drink, Lat. *concha*. Cf. Juvenal vi. 304 cum bibitur concha, i. e. *extra mensuram*, according to the Scholiast.

The female pandar is constantly described as besotted. Propertius, v. 5. 75 invokes upon the *lena* a curse of perpetual thirst, and assigns her as a monument *curio vetus amphora collo*.

80. [κῆ]κτημόρους, sc. *καθέους*; each holding  $\frac{1}{2}$  of the current local liquid

measure. If the κοτύλη was the local standard, then three ἐκτῆμ. would be  $\frac{1}{2}$  pint; and with two parts of water to one of wine, the amount offered to Gyllis would be  $\frac{1}{2}$  pint (Nicholson, *Athenaeum*, Oct. 3, 1891). Ἐκτῆμόροι = *sextarii* (Herwerden), but 3 pints would be too much.

81. ἰδ[ρ]ῶ. This reading, due to Blass, seems to mean 'in a bumper,' lit. 'violently' (cum sudore). It is apparently colloquial. ἀδρῶs (Bücheler) would have the meaning 'strongly'; the word ἀδρῶs being used of strong drink. The indications of the MS. are, however, in favour of ι, not s, as the final letter.

82. The first words are spoken by the maid (Θρέισσα), not by Mettriche, as the παράγραφος after v. 81 indicates.

τῇ. Usually τῇ, an old Epic imperative, in Homer always followed (as it is here) by a second imperative: e.g. τῇ σνείσον Διί, *Il.* xxiv. 287.

δεῖξον. 'Give it me.' At iii. 62 we may take δεικνόντες in a similar sense, 'to bring forward.' The Ionic form would be δέξον, but here the letter *ξ* is not marked as to be deleted. At iii. 62, moreover, the MS. has δέξοντες = δεικνόντες.

π[αρα]λλάττειν. Used absolutely, = 'to go astray,' Lat. *desipere*: Plato, *Tim.* 27 C, 71 E; cf. Eur. *Hippol.* 935 λόγοι παραλλάττοντες, 'delirious words.' So I read from the traces of the MS. We require an infinitive to provide an object to πείσουσα.

83. ἰρῶν. There is no doubt as to the reading, but it is not clear what ἰρῶ

ΜΗ. ὦν οὐνεκέν μοι, Γυλλί, ὠνά[θ]ης τοῦδε.

ΓΤ. ὅς σοῦ γένοιτο, μᾶ τέκνον, π[ο]λὺς ληνῶ· 85  
 ἡδύς γε, ναὶ Δήμητρα· Μη[τρ]ίχ[η]ς οἷ[νο]ν  
 ἡδίου· οἶνον Γυλλίς οὐ πέ[π]ωκεν [κ]ω.  
 σὺ δ' εὐτύχει μοι, τέκνον. ἀσ[φα]λέως τήρει  
 σαυτήν· ἐμοὶ δὲ Μυρτάλη τε καὶ Σίμη  
 νέαι μένοιν, ἔστ' ἂν ἐνπνέ[η] Γυλλίς. 90

84 ὠνάθης τοῦδε scripsi: ΩΝΑ..... P: ὠνά' ἡδίστου Crusius 85  
 COY cum accentu ~ super Y P MA cum accentu ~ P ληνῶ Crusius  
 86 Μητρίχης οἶνου Blass: Μητρίχης οἶνος' Bücheler 87 ΗΔΕΙΟΝ cum  
 accentu acuto super E P πέπωκεν καὶ Crusius: ΠΕ. ΩΚΕΝ. Ω P:  
 πέπωκε' οὐκω Bücheler 88 ἀσφαλῆως τήρει Blass: ΑÇ..... (vgl ΑΘ.....)  
 P 89 ΤΑΥΤΗΝ superscr. C m. pr. P καὶ Σίμη Bücheler: K... ΙΜΗ P:  
 καὶ Ἐντίμη Rutherford

are referred to. Perhaps some festival in honour of Aphrodite: v. on v. 62. But Gyllis may have said the first thing that occurred to her in her confusion.

In Ionic we find both *ἱερὸς* and *ἱρός*. On the relation of these forms to one another cf. Smyth, *The Greek Dialects: Ionic*, p. 631.

84. 'And because of this (the reason which G. has just given) you have enjoyed the cup of wine.'

τοῦδε, sc. οἶνου. For the gen. cf. οἶνος ὁναίμην τῶν τέκνων, Ar. *Thesm.* 469. Metriche points to the *μελαίνis*, which is still in Gyllis' hand.

85. ὅς = καὶ οὗτος, i.e. the wine referred to in v. 84.

μᾶ. 'Truly,' 'verily.' This word, which some refer to *μήτηρ*, i.e. *Δημήτηρ*, is, according to the observation of Meister, used only by women. It occurs eleven times in Herodas, and must be carefully distinguished from *μᾶ*. See iv. 20, 33, 43, &c.

At Theokr. xv. 89 (*μᾶ πόθεν ἑνθρώπος*) the Scholiast says that the usage is Syracusan and expresses indignation: *Συρακόσιον τὸ μᾶ, ἐπὶ ἀγανακτήσεως λεγόμενον*. This statement is probably a mere inference from the passage in Theokritos, and is not borne out by the fresh evidence in Herodas. Thus at Her. iv. 20, 33 *μᾶ* expresses admiration or surprise. For *Mā* = Rhea Kybele, worshipped throughout Asia Minor, cf. A. E. Contoléon, *Rev. des Études grecq.* xl. 169-173.

86. *Δήμητρα*. So Metriche uses *μᾶ*... τὴν φίλην *Δήμητρα*, v. 69. On the *Θαλύσια*, the festival of Demeter in Kos, v. Theokr. vii and commentators: Paton-

Hicks, p. 358.

88. εὐτύχει μοι. Like χαίρε μοι δὲ Πάτροκλε καὶ εἰν' Αἴδαο δέμοισιν, II. xxiii. 19. *Introd.* ch. V. 2. B. 2. b.

τέκνον. This can be addressed only to Metriche, not to *Θρήισσα* as Ribbeck takes it.

ἀσφαλῆως τήρει. This reading is due to Blass. After a there is in P apparently σ or θ, not γ (*ἀγκαλίζου δέ*, Bücheler).

89. *σαυτήν*. P has *ταυτήν* corrected to *σαυτήν*. The latter is probably right, as it is hardly likely that Gyllis would express solicitude for the attendant.

ἡμῶ. Emphatic: 'my hope is that Myrtale,' &c.

Μυρτάλη. The name of a courtesan, found also in ii. 65, and elsewhere, e.g. in Aristainetos i. 3.

Σίμη. This reading seems better than *ἐντίμη* = καὶ Ἐντίμη. The name Σίμη is perhaps found in Lukian *diall. meretr.* 4. 4, and certainly on Inscriptions (L. Radermacher, *Rhein. Mus.* vol. lv. 150).

90. νέαι μένοιν. We may suppose that the women in question lived with Gyllis, who prays that they may remain young and attractive while she has breath in her body. Cf. on v. 75. The ending of the Mime thus shows Gyllis in somewhat the same character as the *Προβοσκόis* of ii.

In the same way the end of ii prepares us for the third Mime, which illustrates practically the principle expressed in ii. 100. So also vii follows naturally on vv. 95-6 of vi. Possibly i, ii, iii may have formed a kind of trilogy; also vii may have been acted immediately after vi.

## ΠΟΡΝΟΒΟΣΚΟΣ

ΒΑΤΤΑΡΟΣ ΓΡΑΜΜΑΤΕΥΣ

ΒΑ. Ἄνδρες δικασταί, τῆς γενῆς μὲν οὐκ ἔστέ  
ἡμέων κριταὶ δῆκουθεν οὐδὲ [τῆς] δόξης,

1 ΕCΤΕ] super Ε prius accentum gravem habet P  
ΔΗΚΟΥΘΕΝ spatium

2 post

Battaros, by profession a Πορνοβοσκός, brings an action against a man of higher position named Thales. The ground of complaint is that Thales has entered the house of Battaros forcibly and attempted to carry off one of his protégées, by name Myrtale.

The Mime is entirely taken up with the speech of Battaros. He begins by warning the jury not to be influenced by the social position of Thales. To give a rich man the right to maltreat and rob a neighbour because the latter is poor would be inconsistent with the principles of democracy. Thales is in reality only a Phrygian who has changed his name. The law of Chairondas (Charondas) on the subject of assault is then read at the request of Battaros. Then follows abuse of Thales' character. Myrtale is called as a witness to the truth of Battaros' allegations. Battaros admits his low birth and the stigma attached to his calling: but in his person the jury are trying the cause of all the aliens resident in the state. The hospitality of Kos has been famous ever since the time when Herakles and Asklepios were entertained there. Finally Battaros calls on the jury to judge without fear or favour, and to condemn Thales, for, as the proverb goes, 'Phrygians improve by beating.'

The scene is laid at Kos, as we see from vv. 95 sqq. The dramatist Eubulos wrote a Πορνοβοσκός (O. Hense, *Rhein. Mus.* lv. 222 sq.). We also hear of a Πορνοβοσκός by Poseidippos, and a Τάκνυθος ἢ Πορνοβοσκός by Anaxilas (Schneider, *N. Jahrb. f. Phil.* cxlv. 108 sqq.). The type was probably derived from Magna Graecia: Crusius, *Unters.* p. 50. This Mime is one of

the best, if not the best, of the whole collection. The character of the pandar is excellently maintained throughout: and there is considerable humour shown in the contrast between the style of the great masters of Attic forensic eloquence, which Battaros affects, and the ignoble nature of the charge which he brings against his opponent. It is probable that Herodas derived some hints from Sophron in writing this Mime (Crusius, *Unters.* 51). There are also several reminiscences of the Attic orators, which can scarcely be accidental: cf. the notes on vv. 23, 33, 86, 92. Herzog has claimed for the speech of the Πορνοβοσκός what he calls a 'Trepideios χαρμή' (*Koische Forschungen und Funde*, p. 214). On this cf. O. Hense, *Rhein. Mus.* lv. 222 sqq., who justly decides that it is not Hypereides alone that has suggested this Mime. It is Attic oratory in general that is here travestied or rather 'der kunstreiche Apparat dieser Beredsamkeit, und ihr bisweilen hoch gegriffener Ton.' (p. 229). With Battaros Prof. Weil compares Rallio in Plaut. *Pseudolus* (*Journal des Savants*, 1891, p. 667). We may add Sannio (Terence, *Adelphi*).

1. γενῆς. Cf. below, v. 32 and iv. 84. Kallimachos used the word, *fr.* 241. Her. does not use γένος.

2. ἡμέων. Probably 'of Thales and myself,' and not = ἐμοῦ.

δῆκουθεν. Attic δῆκουθεν. δῆκου is found iii. 91, v. 24; δῆκουθεν only here. It occurs in Attic chiefly before a vowel: Ar. *Wasps* 296; Plut. 140. Themistios reckoned 'inter delicias Atticiorum τὸ δῆκουθεν καὶ τὸ κῆπειτα καὶ τὸ Διοσκόρω' (Lobeck, *Phryn.* p. 212, quoted by Starkie on Ar. *Wasps*, l. c.).

οὐδ' εἰ Θαλῆς μὲν οὗτος ἀξίην τ[ὴν] νηὺν  
 ἔχει ταλάντων πέντ', ἐγὼ δὲ μ[υ]ς ἄρτους,  
 δίκη ὑπερέξει Βάτταρον [τι π]ημήν[ας]  
 . . . . . λύκον γὰρ [ἀξίον] κλαῦσαι

5

τελῶ δραχμὴν μέρος τι τῆς [πό]λεως κηγῶ  
 καὶ ζῶμεν οὐχ ὡς βουλό[μεσ]θα, ἀλλ' ὡς ἡμέας

3 lineolam ad init. versum habet P: cf. i. 31 νηὺν NYN superscr. H m. pr. P 4 δὲ μὲς ἄρτους Palmer: ΔΕΜ . . ΑΡΤΟΥΣ P: δὲ μὲς ἄρτους Crusius 5 δίκη ὑπερέξει Crusius πημήνας Nicholson, Bücheler: . . . ΗΜΗ . ΙΑC P 6 ad initium versus . . KOIN . ΩΛΥKON P; ita nunc Kenyon: 'O an A ante I, N an Y post I incertum: de K posteriore vix dubitari potest' λύκον γὰρ ἀξίον κλαῦσαι Blass (v. adnotatt.) 7 . C . ΙΗCOMACTOCHΙΑC . . . N(Υ)ΧΩΡΗ P (v. adnotatt.) 8 τελῶ δραχμὴν scripsi μέρος τι Crusius ξείνος μὲν ἱρὸς ἐστὶ κτλ. Blass . . ΑΕΩC superscr. IO m. pr. P 9 καὶ ζῶμεν οὐχ ὡς βουλόμεσθα ἀλλ' ὡς ἡμέας Crusius: . . . ΩΜΕΝΟΥΩC ΒΟΥΛΟ... ΘΑ ΚΑΛΩC ΗΜΕΑC (K in voc. ΚΑΛΩC postea deleta) P H in voc. ΗΜΕΑC accentum acutum habet

3. Θαλῆς. For the name and accent cf. O. Schneider, *Callimachea* ii. 260, who gives the rule Θαλῆς, gen. Θαλοῦ; but Θάλης, gen. Θάλητος.

τ[ὴν] νηὺν. The ship on which Thales brought a cargo of wheat to Kos from Akē (v. 16).

4. ἐγὼ δὲ μ[υ]ς ἄρτους, sc. τρώγω; 'I am like a mouse nibbling loaves,' i. e. I live from hand to mouth. This reading suits the space in the MS. better than ἐγὼ δὲ μὲς ἄρτους (Crusius). For the omission of the verb cf. on i. 3.

5. δίκη ὑπερέξει, 'will get the better of me in law.'

Βάτταρον. The name is appropriate to a κίναδος (v. 74). Cf. Βάταλος, the name applied to Demosthenes by his enemies: Aischin. 41. 14. Stammering is the mark of a μαλακός (Persius i. 35). In Plut. *de poet. aud.* iii. p. 18 C we find Βάτραχος ὁ πορνοβοσκός alluded to as a well-known character in literature, by the side of Thersites and Sisyphus. Hense would read Βάτταρος there for Βάτραχος (*Neue Jahrbücher* 145-6, pp. 265-7).

πημήν[ας]. Cf. πημήνη, iv. 70.

6. The restoration is very uncertain. Blass reads τῷ δακτύλῳ λύκον γὰρ ἀξίον κλαῦσαι κτλ. ληΐης θυσίας ᾗ, ὅστω δ' ἐν χώρῃ; but δακτύλῳ is very doubtful, and the sense proposed is obscure. Possibly however λύκον γὰρ [ἀξίον] κλαῦσαι may be right = 'it is enough to make a wolf

cry,' i. e. to extort a display of feeling from the most unsympathetic. Then v. 7 would begin a fresh sentence. I had thought of ἐκεῖ (ἐν) γενήσομαι δαδὸς ᾗ ὅστω ἐν χώρῃ, 'I will enrol myself in a city, where there is a true city and not a wilderness.' Cf. ἀγρός ἡ πόλις: ἐπὶ τῶν παραιομοιόντων, *Paroemiogr. Graeci* ii. 11: Epicharmos is also quoted for the words ἀγρὸν τὴν πόλιν ποιοῦσιν. The letter however before . . ησομ seems to be ι (Blass) and not ν, and that before χωρῇ is not certain (ᾗ ὅστω συ)γχωρῇ Crusius after Mekler).

In these circumstances no restoration can attain to reasonable certainty, and I therefore leave vv. 6-7 incomplete.

8. τελῶ δραχμὴν, 'I pay a drachma,' i. e. 1 drachma per month as μέτοικος. So at Athens the μέτοικοι paid 1 drachma per month (the μετοίκιον). Battaros claims to be protected as belonging to a recognized class of aliens. He has a 'stake in the country'; μέρος τι τῆς πόλεως κηγῶ.

'δραχμὴν is quite possible, though the η is not quite clear' (Kenyon).

[πό]λεως. The MS. has in the text πολεως, which was then corrected to πολιος, the letters ιο being written over εω. πόλιος is found at vv. 26, 31. *Introd.* ch. V. 2. A. v.

9 sq. καὶ ζῶμεν. Battaros makes use of a proverbial phrase which is best

ὁ καιρὸς ἔλκει. προστάτην [νέμ]ειν Μέννην, 10  
 ἐγὼ] δ' Ἀριστοφῶντα· πύξ [νε]νίκηκεν  
 Μέννης, [Ἀρισ]τοφῶν δὲ κ[ῆ]τι νῦν ἀγχει.  
 κεί μ[η] ἐστ' ἀλ[ηθ]έα ταῦτα, το[ῦ] ἡλίου δύντος  
 ἐξέλ[θετ'] ὁ[λέσ]ων, ἄνδρες, ἡ[ν] εἴ[χε] χλαῖναν·  
 στ[εν]ῶς ἐγ[ώ] τῷ προστάτ[η] τ[ε]θάρ[η]γμαι. 15

10 ὁ καιρὸς ἔλκει Stadtmüller, Headlam νέμειν] . . . I P: in  
 margine NEMEIN m. rec. 4 11 ἐγὼ δ' Ἀριστοφῶντα Headlam:  
 . . . ἈΡ] . . . ΦΩΝΤΑ P: ἐγὼ τ' Ἀριστοφῶντα Crusius νενίκηκεν  
 Kenyon 12 Μέννης Ἀριστοφῶν δὲ Blass, Crusius κῆτι Bücheler.  
 ΝΥΝ ΑΓΧΙ P 13 κεί μ[η] ἐστ' ἀληθία ταῦτα Blass: . . . ΗΕCΤΑΑ . .  
 ΕΑ P. τοῦ ἡλίου Kenyon, Blass 14 ἐξέλθετ' ὁλέσων Blass.  
 ἦν εἴχε Blass: Η . . . ΧΕ P 15 στενῶς Blass: . . Ε(Γ)ΝΩC P:  
 ἀπενῶς Crusius τεθάρηγμαι Blass: . ΕΘΩΡΗ[Γ]ΜΑΙ P: δεδορημαι  
 Bücheler

known in the form ζῶμεν γὰρ οὐχ ὥς  
 θέλομεν, ἀλλ' ὥς δυνάμεθα, Menander  
*Monost.* 190; cf. Terence *Andria* iv. 5.  
 10 *ut quisque, aiebat, quando ut volu-*  
*mus non licet.* The proverb is, however,  
 earlier than Menander: Plato, *Hipp.*  
*Mai.* 301 C, alludes to it: οὐχ οἷα βού-  
*λεται τις, φασὶν ἄνθρωποι ἐκείστοτε παροι-*  
*μαζόμενοι, ἀλλ' οἷα δύναται.* Instead of  
 ὥς δυνάμεθα Battaros uses the form ὥς  
 ἡμέας ὁ καιρὸς ἔλκει, 'I live not as I  
 should like, but as circumstances force  
 me.' Headlam (*C. R.* xiii. 151) compares  
 with ὁ καιρὸς ἔλκει Philostr. *Ep.* p. 229.  
 23 ἄγουσιν αὐτὸν οἱ καιροί, Liban. *Ep.*  
 1567, &c. καιρός = χρεῖα, τύχη, τὰ πράγ-  
 ματα: ἔλκει = βιάζεται.

10. προστάτην. 'A patron,' i.e. a  
 citizen of Kos, who would look after the  
 interests of aliens who sought his pro-  
 tection. We must distinguish προστά-  
 τῆς in this sense from the several mem-  
 bers of the board of προστάται at Kos,  
 which corresponded to the Athenian  
 προτάταις: cf. v. 40, and Paton-Hicks,  
 p. xxxvi.

[νέμ]ειν. Infinitive for imperative (an  
 Ionic idiom: Headlam, *J. Ph.* xxi. 83).  
 I have adopted this reading, which is  
 a correction in the margin, for νέμει,  
 which was probably the reading of the  
 text. Battaros challenges Thales to  
 settle the dispute through their respec-  
 tive champions; he himself selects a  
 footpad, Aristo hon.

Μέννην. 'The name Μέννης, gen.  
 Μεννέω, occurs Nic. Dam. *fr.* 53 (Pape-  
 Benseler),' Palmer: cf. Crusius, *Unters.*  
 p. 177.

MAIRE

11. [ἐγὼ] δ' Ἀριστοφῶντα, sc. νεμῶ.  
 An Aristophon is mentioned on a Koan  
 inscription, P.-H. 10 a. 50.

πύξ [νε]νίκηκεν. The fact is mentioned  
 with the object of showing that Mennes  
 is no weakling. Battaros plays fair:  
 the champion he proposes to assign to  
 Thales is a doughty fighter.

12. [Ἀρισ]τοφῶν κτλ. The exploits  
 of Aristophon as a footpad (cf. ἀγχει)  
 had gained him a reputation: cf.  
 'Ὀπίστη δ' μαινόμενος in Aristophanes,  
*Acharn.* 1166, *Birds* 1491.

Battaros then playfully invites the  
 audience to come and witness the feats  
 of Aristophon after sunset, when they  
 will probably leave their cloaks in the  
 possession of the footpad. This must  
 be the general sense; but the restora-  
 tion of vv. 13-14 presents difficul-  
 ties.

13 sq. The reading which I have  
 adopted is that of Blass: 'if this be  
 not true, come forth after sunset and  
 you shall lose, each man of you, his  
 cloak.' . . . ἦεστ seems certain and  
 αλ quite possible, Kenyon. The con-  
 struction, however, ἐξέλθετ' ὁλέσων, sc.  
 πᾶς τις, is decidedly harsh. ἐξέλθετ'  
 may be for ἐξελεῖται: but we should  
 have expected the *scriptio plena*.

15. [στ]ενῶς. 'Closely.' So Blass:  
 the ordinary reading is ἀπενῶς.

[τ]εθάρ[η]γμαι. 'I use my champion  
 to defend me,' lit. 'as my armour.' Cf.  
 Hom. *Od.* xxiii. 369 ἰθαυήσσοντο δὲ  
 χαλαῖ, *Il.* viii. 530 σὺν τεύχεσι θυρή-  
 χθόντες. For the perfect = present cf.  
 Introduction, ch. V. 2. B. 5. b. v.



ἐρεῖ τά[χ]' ὑμῖν ' ἐξ Ἄκης ἐλή[λουθα]  
 πυρ]οὺς ἄγων κῆστησα τὴν κακὴν λιμὸν.  
 ἐγὼ δ' ἐ πό[ρ]νας ἐκ Τύρου· τί τῷ δήμῳ  
 τοῦτ' ἐστί; δ'ωρεὴν γὰρ οὐθ' οὗτος πυ[ρ]οὺς  
 δίδωσ' ἀλή]θειν οὐτ' ἐγὼ πάλιν κείνην.  
 εἰ δ' οὐνεκεν πλεῖ τὴν θάλασσαν ἢ χλαῖναν

20

16 ἐρεῖ τάχ' ὑμῖν Crusius: . . . . . Χ . . . . Ν Ρ ἐλήλουθα Blass  
 17 πυροὺς ἄγων Crusius: . . . ΟΥΡΑΓΩΝ Ρ κῆστησα τὴν Mekler:  
 KH. THCTATIN cum accentu acuto super H prius Ρ; T secundum  
 postea deletum est 18 sq. ἐγὼ δὲ πόρνας Headlam: . . . . . ΕΠΘ .  
 NAC Ρ: ἐγὼ δὲ περνὰς Crusius ἐκ Τύρου· τί τῷ δήμῳ τοῦτ' ἐστί;  
 Headlam: ἐκ Τύρου τι τῷ δήμῳ προσίθημι Crusius 19 δωρεὴν Hicks  
 20 δίδωσ' ἀλήθειν Headlam: . . . . . ΘΙΝ Ρ. πάλιν κείνην] καλὴν κινεῖν  
 Bücheler, Headlam: πάλιν κ. ωπὴν olim Kenyon

16. [ἐρεῖ τάχ]' ὑμῖν. The figure called in Rhetoric προκατάληψις, anticipation of the opponent's case. The 1st persons in vv. 16, 17, can scarcely proceed from any one but Thales, and must therefore be in a quotation. 'The only letter visible in the first part of the line, is apparently a χ about the fifth or sixth letter' (Kenyon). Hence λέγει λόγους μὲν (Headlam) is not so good as ἐρεῖ τάχ' ὑμῖν.

Ἄκης. The well-known Phoenician seaport which was afterwards called Ptolemais: now St. Jean d'Acre. Mahaffy, *Empire of the Ptolemies*, p. 90. ἐλή[λουθα]. Cf. the Homeric ἐλή-λουθα.

17. [πυρ]οὺς ἄγων. Cf. on v. 80. Wheat and oil were the staple products of Phoenicia. These were exported from Tyre, Sidon, and Ake.

κῆστησα. The manuscript reading is κη.τησα, i.e. probably κηστησα: the scribe afterwards deleted the τ in the final syllable. ἔστησα = ἔπανσα.

τὴν κακὴν λιμὸν. λιμὸς is masc. in Attic. The feminine ἡ λιμὸς is called by the grammarians Doric: and is accordingly used by the Megarian in Ar. *Acharn.* 743; cf. Bion vi. 4. But it also occurs in the Homeric *Hymn to Demeter* 312, Kallim. *fr.* 490, in Polybios and the Anthology.

The date of the famine here alluded to is not known.

18. [ἐγὼ δ'] ἐ πόρ]νας, sc. ἐλήλουθα ἄγων. This is Battaros' reply to the imaginary appeal of Thales. 'The latter may lay claim to your consideration because he relieved you in time of famine. But this was no disinterested act on his

part. He did so because he had something to gain, as I have when I bring my slaves to market.' The reading usually adopted is περνὰς (pres. partic. of *πέρρωμι*). With this reading τι makes a difficulty. 'πόρνας is probably right,' Kenyon.

ἐκ Τύρου. The relations between Kos and Tyre were close and intimate: cf. P.-H. 165, 341; Crusius, *Unters.* p. 178.

τί τῷ δήμῳ κτλ. 'What does that matter to the people?'

19. [δ]ωρεὴν. Attic δωρεάν, 'gratis.'

20. [δίδωσ' ἀλή]θειν. This restoration is fairly certain. -θιν = -θεῖν is clearly legible. ἀλήθειν = ἀλεῖν. The play upon the two meanings of the verb (cf. Latin *molō*) is obvious. The infinitive is one of purpose. Cf. *Introd.* ch. V. 2. B. 5. c. v.

πάλιν κείνην, sc. δίδωμι ἀλήθειν. This is the true reading; καλὴν is not possible, for 'the first letter seems plainly π' (Kenyon). Battaros, as he says κείνην, points to Myrtale (cf. v. 65).

21 sqq. The main verb of the protasis is ἀφεί, v. 24. 'If, because he is a rich trader, he is to be allowed to carry off my slaves by force, the protection given by the state is worthless.'

πλεῖ τὴν θάλασσαν. A common phrase: cf. Demosth. *Phil.* i. 34, Antiph. *Ἐπίσ.* i. πλεῖς τὴν θάλατταν σχοινίαν παλουμένον; 'do you live by trading while you can buy a rope (to hang yourself)?' οἱ πλεόντες is frequent, = 'traders.'

In the New Comedy and the Greek Anthology, the sailor is a type of the unruly class of the community, frequenting low houses and bad company: cf. Plautus, *Menaechmi*; Lukian, *dial.*

ἔχει τριῶν μνέων Ἀττικῶν, ἐγὼ δ' οἰκέω  
 ἐν γῇ, τρίβωνα καὶ ἀσκέρας σαπρὰς ἔλκων,  
 βίη τιν' ἄξει τῶν ἐμῶν ἐμ' οὐ πείσας,  
 καὶ ταῦτα νυκτός, οἷχεθ' ἡμιν ἡ ἄλεωρή 25  
 τῆς πόλιος, ἄνδρες, κάφ' ὅτῳ σεμνύνεσθε,  
 τὴν αὐτονομίην ὑμέων Θαλῆς λύσει.  
 ὃν χρῆν ἑαυτὸν ὅστις ἐστὶ κακὰ ποίου  
 πηλοῦ πεφύρητ' εἰδότη, ὥς ἐγὼ ζῶειν

24 ΕΜΟΥ cum accentu gravi super Ε et coronide post Μ Ρ 28 δν  
 χρῆν ἑαυτὸν Ellis: ΟΝΕΧΡΗΝΑΥΤΟΝ Ρ 29 ζῶειν Crusius: ΖΩΙΗΝ Ρ

*metr.* iv. 3, p. 287. So Horace, *Epodes* xvii. 20.

χλαῖναν. Cf. v. 14.

22. τριῶν μνέων Ἀττικῶν. For the form μνέων = μνέων cf. on l. 76 Πυθίω. At v. 21, 3 minae is the price of a slave. At vii. 79, 1 mina is asked for a pair of ladies' shoes. v. Excursus II.

23. ἐν γῇ. Thales could hoist sail and get away at short notice. Battaros was tied to land. No doubt the hope of securing immunity from punishment would be stronger in the sea-faring class, and would make them more reckless.

τρίβωνα (sc. φορῶν, from ἔλκων) is the rough cloak of the poor and of certain philosophers (e.g. Cynics and Stoics). Cf. *Ar. Wasps*, 116, 1131; *Ekkh.* 850.

ἀσκέρας. Pollux vii. 85 ἀσκέραι ὑπόδημα λάσιον χειμῶνος χρησίμον: also in Bekker's *Anecdota*, 452. 9 the ἀσκέρα is said to be ὑπόδημα Ἀττικόν. ἀσκέρα, ἀσπερίσκος are quoted from Hipponax; cf. fr. 19 (which Her. seems to have had in his mind) ἐμοὶ γὰρ οὐτ' ἔδωκας οὐτε καὶ χλαῖναν | δασείαν, ἐν χειμῶνι φάρμακον βίγους | οὐτ' ἀσπερίσκει τοὺς πόδας δασεῖρσι | ἐκρυψας.

ἔλκων. Cf. vii. 125. This particular kind of shoe was no doubt worn loose on the feet. There is a noteworthy parallel to this passage in *Isaios* v. 11 ἐγκαλεῖ αὐτῷ ὅτι ἐμβάδας καὶ τριβάνια φορεῖ; v. Introduction to li.

25. καὶ ταῦτα νυκτός. *Idque, et id* are similarly used in Latin. For νυκτός see v. 35.

οἷχεθ' κτλ. 'The protection (i.e. afforded by) the city to us (metics) is past and done with.'

ἡμιν (or ἡμίν). So in Attic Tragedy frequently. On the quantity of the ι cf. *Introduct. ch. V. 2. A. vii.*

ἡ ἄλεωρή. For the scansion cf. v. 72. 26. πόλιος. Cf. v. 8.

κάφ' ὅτῳ κτλ. This refers to v. 27. Note the order of the words; 'that on which you pride yourselves, the independence of the state, will be ended by—Thales.' Cf. for the sentiment Sannio in Terence (*Ad. il.* 1. 175) *regnumque, Aeschine, hic tu possides?*

27. τὴν αὐτονομίην. On the independence of Kos see Paton-Hicks, pp. 29 foll. ὑμέων. This is a cretic here: at vii. 62 it is a spondee, by synizesis. ἡμέων (found 6 times) is always a spondee. Palmer would therefore emend to λυμέων, 'ravisher'; cf. Eurip. *Hipp.* 1068.

28 sq. χρῆν κτλ. 'He should remember who he is, and of what clay he is formed, and live as I do.' The imperfect implies that Thales neglects this duty.

Ρ has *ονεχρηναυτον*, the ε being attached to the wrong word.

ἑαυτὸν. For the accusative after εἰδότη cf. v. 78 ἑαυτὸν αὐτίκ' εἰδήσει.

κακὰ ποίου κτλ. An allusion to the fable of Prometheus. Cf. Kallimachos fr. 133 εἰ σε Προμηθεὺς | ἐπλασε καὶ πηλοῦ μὴ ἐξ ἐτέρου γέγονας: Horace, *Carmin.* i. 16. 13.

There is also no doubt some sarcasm conveyed by the word πηλοῦ. Note the form ποίου for ποίου (cf. on i. 10 κου): it is probably preferred here owing to the alliterative effect: ποίου πηλοῦ πεφύρηται (cf. v. 56).

29. πεφύρηται. The αι is elided as at iii. 41, v. 74, vi. 63. Cf. *Introduct. ch. V. 2. A. i. c.*

ὥς ἐγὼ ζῶειν. i.e. (δν χρῆν) . . . ζῶειν ὥς ἐγὼ (ζῶ).

The MS. has ζῶειν, which Crusius thinks may be due to a conflation of two readings: i.e. ζην and ζωιν (= ζῶειν).

τῶν δημοτέων φρίσσοντα καὶ τὸν ἡκιστον. 30  
 νῦν δ' οἱ μὲν εἶντες τῆς πόλιος καλυπτῆρες,  
 καὶ τῇ γενῇ φυσῶντες οὐκ ἴσον τούτῳ,  
 πρὸς τοὺς νόμους βλέπουσι, κῆμὲ τὸν ξεῖνον  
 οὐδ' αἰεὶ πολίτης ἡλόησεν, οὐδ' ἦλθεν 35  
 πρὸς τὰς θύρας μεν νυκτός, οὐδ' ἔχων δᾶδας  
 τὴν οἰκίην ὑφῆψεν, οὐδὲ τῶν πορνέων  
 βίην λαβὼν οἴχωνκεν· ἀλλ' ὁ Φρύξ οὗτος  
 ὁ νῦν Θαλῆς ἐών, πρόσθε δ', ἄνδρες, Ἀρτίμης,  
 ἅπαντα ταῦτ' ἐπρηξε, κοῦκ ἐπιδέσθη  
 οὔτε νόμον οὔτε προστάτην οὔτ' ἄρχοντα. 40

36 ΟΙΚΙΑΝ cum accentu acuto super I posterius, et H superscr. m.  
 pr. P ὑφῆψεν Kenyon 37 βίην Kenyon: ΒΙΗΙ P 38 ΑΠΠΟ-  
 CΘΕ cum puncto super A delendi causa P 39 ἅπαντα Blass: ΗΠΑΝΤΑ  
 P: ἡ πάντα Meister

30. τὸν ἡκιστον. 'The meanest of the citizens,' *civium vel infimium*; cf. Rhianos: οὐκ ἂν ἀμάρτοι | αἰνῆσας παῖ-  
 δαν οὐδὲ τὸν ὑστάτιον.

The adverb ἡκιστα is common. The adj. seems to occur only in Aelian, *N. A.* 4. 31; but Aelian may have derived this usage from Homer (*v. L.* and *S. s. v.*).

31. καλυπτῆρες. A metaphor from the tiles of a roof, which the word *καλ.* originally means. Here it is used to signify the chief men of the state. Cf. the German 'Spitzen der Stadt.'

32. γενῇ. Cf. on *v. 1.*  
 φυσῶντες. Usually of arrogance, cf. *magnum spirare*. It is not, however, used here in a contemptuous sense, for the sympathies of Battaros are with the καλυπτῆρες as opposed to Thales.

On the contracted form *φυσῶντες v.* Introduction, ch. V. 1, and for the phrase cf. Menander iv. p. 157 Meineke, ἅπαντες οἱ φυσῶντες ἐφ' ἑαυτοῖς μέγα.

οὐκ ἴσον τούτῳ, i.e. ἀλλὰ πολὺ μᾶλλον.

33. πρὸς τοὺς νόμους βλέπουσι. *leges respiciunt*, 'defer to the laws.' There is a striking parallel to the argument of this passage in Demosth. *Meidias* §§ 62f. Iphikrates had many friends; but though φρονῶν ἐφ' ἑαυτῷ τηλικούτον . . . οὐκ ἐβάδ' (ἐν ἐπὶ τὰς οἰκίας . . . νύκτωρ κτλ. Cf. Introduction to this Mime (on imitation of the Attic orators).

34 sq. ἡλόησεν. ἀλοῶν, or (as at *v.*

51) ἀλοῶν, is used (see *v. 46*) of assault and battery: whence πατραλοῖας, μητραλοῖας. *Ar. Clouds* 911, 1327.

ἦλθεν κτλ. Cf. Theokr. ii. 127-8 εἰ δ' ἀλλὰ μ' ἄθεϊτε καὶ ἂ θύρα εἶχετο μοχλῶ, πάντας καὶ πελέκει καὶ λαμπάδες ἦνθον ἐφ' ὑμέ.

36. τῶν πορνέων. Partitive gen. *Intro. ch. V. 2. B. 2. a.*

37. οἴχωνκε, from οἴχομαι. Veitch quotes for this form Soph. *Aias* 896, *Hdt.* ix. 98. φῆχων occurs at *Aisch. Pers.* 13, Soph. *Fr.* 227. φῆχων is found in Epic and in late Prose.

Φρύξ. Cf. *v. 100.*

38. Ἀρτίμης. We hear of a Persian Satrap named Ἀρτίμης (*Xen. Anab.* vii. 8. 25): cf. Schulze, *RL. M.* xlviii. 254. For the alleged assumption of a false name cf. Demosth. *De Corona* § 130, Lukian, *Peregr.* 1.

39. ἅπαντα. Some would read ἡ πάντα. On ἡ cf. Schneider, *Callim.* i. 353.

40. προστάτην. The προστάτης here may be the same as at *v. 10* (= 'patron'). More probably, however, the word here means an official who with the ἀρχων acted as representative of the tribe. In the *Inscriptions of Cos* we have several references to the γράμμα προστατῶν (*P.-H.* 2, 10. 13, 23). In later inscriptions ἀρχων = the first magistrate. There seems to be a climax in the present passage: νόμος—προστάτης—ἀρχων: law in the abstract—a magistrate of lower rank—the first magistrate.

κ]αίτοι λαβών μοι, γραμματεῦ, τῆς αἰκίης  
τὸν νόμον ἄνειπε, καὶ σὺ τὴν ὀπήν βύσον  
τῆς κλεψύδρης, βέλτιστε, μέχρις οὐ εἴπη,  
μὴ πρὸς τε κυσὸς, φησί, χῶ τάπης ἡμιν,  
τὸ τοῦ λόγου δὴ τοῦτο, λήτης κύρση.

45

44 μὴ πρόσθε κυσὸς φῶῃσι Headlam 45 TO cum paragrapho subscr.  
P ΛΗΙHC cum punctis duobus super ! (nempe diaeresis signum) P

41. [κ]αίτοι κτλ. Battaros pauses in true rhetorical fashion to call upon the γραμματεῖς.

αἰκίης. In the MS. αικίης might be either αλκίης or αικίης. In Attic the spelling is αλκία. The true Ionic form is αικία (II. xxiv. 19) or αικεῖα (as in Herodotus). αλκία is assault, and denotes a less serious offence than ὕβρις. In Attic law there was a δίκη for αλκία, a γραφή for ὕβρις.

42. καὶ σὺ. Addressed to the official (δ' ἐφ' ἔδωρ Pollux viii. 113) who tended the κλεψύδρα, a water-clock to time the speeches in court; Battaros claims to have the flow of water stopped while the documents are being read out. For a description of the κλεψύδρα see Arist. *Probl.* xvi. 8.

τὴν ὀπήν βύσον. 'Stop the hole' through which the water flows. The time consumed in reading documents is not to be reckoned in the time-allowance.

43. μέχρις οὐ εἴπη, sc. ὁ γραμματεῖς. For the subjunctive without ἂν v. note on iii. 4. The hiatus before εἴπη may be explained by the fact that εἴπη once had Digamma. There seems to be no reason to change to μ. οὐ 'νεῖπη, i.e. ἀνεῖπη (ἀναγορεύει). Cf. the hiatus εἰδῶ at Ar. *Wasps* 425: also *Knights* 438, *Peace* 373 (εἰδ' ἰσθί).

44 sq. These lines are difficult; and we can hardly attain to certainty with regard to them. I take φησὶ with τὸ τοῦ λόγου δὴ τοῦτο, which is its subject, = 'as the proverb says.' Cf. Lukian, *Luk.* 18, p. 586 ἔκρυα τοῦτο δὴ τὸ τοῦ λόγου παλινδρομήσαι μάλλον, and see Headlam in *Academy* 1891, p. 362, who quotes several instances from Lukian, Alkiphron, and Plutarch. There is no difficulty about the separation of φησὶ from its subject. This separation suits the colloquial style of the piece.

μὴ πρὸς κτλ. That there is some vulgar proverb here is plain, but the exact meaning is uncertain. The sense

is, I think, 'lest my *προκετὸς* suffer, and furthermore my blanket be stolen,' i.e. lest I be doubly injured, the reference being to a man who was robbed of his blanket and then tossed in it. See the description of tossing in a blanket in Libanios iii. 259 (quoted by Crusius, *Unters.* p. 179), with the expressions γέγονται τοῦ τάπητος, τῶν οὐ πεπειραμένων τοῦ τάπητος. λήτης κύρση = a passive, as ληίζεσθαι is usually middle. Supply διαφθορῇ or the like with κυσὸς from λήτης κύρση (zeugma). Other views are as follows:—

(1) Headlam (*C. R.* xiii. p. 151) proposes μὴ πρόσθε κυσὸς φῶῃσι χῶ τάπης κτλ., i.e. μὴ φῶῃ ἐπιφερομένη ἡ κοιλία, *ne prius venter profluat*, comparing Lucr. iv. 1026 (where Babylonica are the τάπης), Aisch. *Cho.* 753, Diphilos 72, &c. But the changes made in the manuscript reading are extensive, and the form φῶῃσι requires more support than the solitary ἰδωμ, iii. 43.

(2) Bücheler explains 'litem litisque orationem cum pudendis eorumque legimine comparans cinaedus videlicet natis iacturam minoris aestimat.' Cf. Dalmeyda, 'de peur que, comme dit le proverbe, on ne nous arrache à la fois cul et chemise.'

(3) For Crusius' various interpretations see *Unters.* 32 sq., 179. He takes κυσὸς as ὀπή τῆς κλεψύδρας, φησὶ (*sic*) as conjunctive, while his alternative renderings, *damit das Loch nicht dazuspricht* and *damit er nicht sum Locho spricht*, give a very forced sense to the first clause. The former is a capricious *Umkehrung* of πρὸς ἔδωρ λέγειν into ἔδωρ πρὸς τινα λέγει, for which there is no support whatever: the latter depends on an imaginary form, τὸ κυσὸς for τὸν κυσόν, to say nothing of an alteration of the manuscript *προστε* to *πρὸς τό*. The second clause (μὴ . . . ὁ τάπης . . . λήτης κύρση) he renders (p. 180) 'damit ich nicht geprellt ('tossed') werde'; but this does not seem to explain λήτης κύρση.

ΓΡ. ἐπὴν δ' ἐλεύθερός τις αἰκίσῃ δούλῃν  
ἢ ἐκὼν ἐπίσπῃ, τῆς δίκης τὸ τίμημα  
διπλοῦν τελεῖται.

ΒΑ. ταῦτ' ἔγραψε Χαιρώνδης,  
ἄνδρες δικασταί, καὶ οὐχὶ Βάτταρος χρῆζων  
Θαλῆν μετελθεῖν. ἦν θύρην δέ τις κόψῃ,  
μνῆν τινέτω, φησί· ἦν δέ πύξ ἀλοιήσῃ,  
ἄλ[λ]ην πάλι μνῆν, ἦν δέ τὰ οἰκί' ἐμπρήσῃ  
ἢ ὄρους ὑπερβῇ, χιλίας τὸ τίμημα  
ἔν[ει]με, κῆν βλάβῃ τι, διπλόον τίνειν.

50

48 ΔΙΠΛΟΥΝ cum paragrapho subscr. P

superscr. m. pr. P

tribuit Rutherford

54 ἐν[ει]με Kenyon: ΕΝΙΜΕ cum paragrapho subscr. P

50 ἦν . . . διπλόον τίνειν (v. 54)

51 ΦΗCIN P

49 ΒΑΤΤΑΩC, PO

(v. 54) scribe (ΓΡ.)

52 ΕΜΠΡΗCΗ[P. P

46. The words of the law are read out. The clerk begins, not at the beginning of the law, but with the first clause that fits the case: hence δὲ with ἐπὴν.

47. ἐκὼν ἐπίσπῃ. *Aut sciens asscctatus fuerit*; so Headlam, who shows that the phrase is a translation into Ionic of ἐπακολουθήσῃ: cf. Aisch. c. *Timarch.* 139 δούλον ἐλευθέρου παῖδος μήτ' ἐρῶν μήτ' ἐπακολουθεῖν, ἢ τύπτεσθαι τῇ δημοσίᾳ μάστιγι πεντήκοντα πληγὰς. ἐπίσπῃ is the 2nd aor. conj. of ἐφέπω. Meister reads ἐπισπῇ as from ἐπισπᾶω; but the present tense does not suit αἰκίσῃ (aor.). τῆς δίκης τὸ τίμημα. *litis aestimationem*. Cf. Ar. *Wasps* 897.

48. διπλοῦν. Cf. v. 54 for predicative use of adj.

Χαιρώνδης. The name of the celebrated Dorian legislator of Katana is better known to us in the form Χάρωνδας. Cf. Arist. *Pol.* ii. 12 Χάρωνδας ὁ Καταναῖος τοῖς αὐτοῦ πολίταις καὶ ταῖς ἄλλαις ταῖς Χαλκιδικαῖς πόλεσι ταῖς περὶ Ἰταλίαν καὶ Σικελίαν (νομοθέτης ἐγένετο). Diod. Sic. xii. 19 tells us that Ch. killed himself for accidentally breaking one of his own laws. His laws were 'sung' at Athens in *συμπόσια*: cf. Bentley's *Phalaris* 376 (Wagner), Niese, s.v. Charondas in Pauly-Wissowa iii. 2181. Arist. (l.c.) speaks of the ἀκρίβεια of Ch.'s code; this is confirmed by Herodas. We know that distant states, such as Mazaka in Cappadocia, adopted that code (Strabo, xii. p. 539): so there is no difficulty in believing that Kos also adopted it. See Crusius, *Unters.* 34; Blass, *G. G. A.* 1892, pp. 230ff.; Köhler, *Sitzungsberichte der Königl. Preussisch. Akademie zu Berlin*,

1898, p. 841, who accept this statement. King Antigonos recommended the Teians between 306 and 302 B.C., with a view to the *συνουκισμὸς* with Lebedos, to use the laws of Kos (Dittenberger<sup>3</sup>, 177; Michel, 34; Köhler, *ubi supra*).

The rhetorical τόποι in ii. 31 sqq., and 92 sqq., seem to be based on the actual words of Charondas' code: cf. Stob. *Florilegium*, 44. 40 Χάρωνδα Καταναῖον προοίμια νόμων· πολίτῃ δ' ἀδικουμένῳ βοηθεῖν καὶ οἴκοι καὶ ἐπὶ ξένης, ξένον δὲ πάντα τὸν ἐν τῇ ἑαυτοῦ πατρίδι σεβόμενον καὶ κατὰ τοὺς οἰκείους νόμους εὐφήμεως καὶ οἰκείως προσδέχεσθαι καὶ ἀποστέλλειν, μεμνημένους Διὸς Ἡερίου κτλ.

49. καὶ οὐχὶ κτλ. The sense is: 'this law fits my case so well that you might think I had drawn it up on my own behalf; but this is not so: the impartial lawgiver framed it.'

50. θύρην . . . κόψῃ = θυροκοπήσῃ, a practice of the bands of revellers (of *κωμάζοντες*): cf. Ar. *Wasps* 1253; Theokr. ii. 6; Athen. 618 C, &c. It was a punishable offence at Athens: v. Headlam, *C. R.* xiii. 151.

51. ἀλοιήσῃ. Cf. on v. 34.

52. πάλι. An Alexandrian form. Introd. ch. V. 2. A. ix.

ἐμπρήσῃ. Cf. v. 36.

53. χιλίας, sc. δραχμάς. This was the fine to be imposed for breaking the law, and damages would also have to be paid for the injury done (κῆν βλάβῃ κτλ.). For the ellipse of *δραχμάς* cf. on i. 25, and Starkie on Ar. *Wasps* 106.

54. τίνειν. Infin. for imperative: here for the 3rd person of the imper. (cf. *τινέτω*, v. 51). Introd. ch. V. 2. B. 5. c. iv.

ῥ[κ]ει πόλιν γάρ, ὦ Θαλῆς, σὺ δ' οὐκ οἶσθας 55  
 οὐ[τ]ε πόλιν οὔτε πῶς πόλις διοικείται.  
 οἰκεί[ς] δὲ σήμερον μὲν ἐν Βρικινδήροις,  
 ἐχθές δ' ἐν Ἀβδήροισιν, αὔριον δ', ἦν σοι  
 ἡ[α]ῦλον διδοῖ τις, ἐς Φασηλίδα πλώσῃ.  
 εἰ[γ]ὼ δ', ὅπως ἂν μὴ μακρηγορέω ὑμέας, 60  
 ὧνδρες δικασταί, τῇ παροιμίῃ τρύχῳ,  
 π[έ]πονθα πρὸς Θάλητος ὅσσα καὶ πίσσῃ

55 ῥ[κ]ει Kenyon: Ω . | P  
 59 ΔΙΔΟΙ P: διδῶ Bücheler  
 acuto super Y P  
 61 τῆς παροιμίας Blass  
 superscr. m. rec. 3 P

57 οικείς Kenyon: Ο . Κ . C P  
 60 ΥΜΕΑC cum accentu  
 62 ΚΑΠΙCCHI, HM

55. ῥ[κ]ει πόλιν. Cf. above on v. 6 for the opposition between *δοῦν* (πόλις) and *χῆρῃ*. But more probably the contrast is here between the settled life of a community and the irregular existence of a wanderer like Thales.

οἶσθας. For οἶσθα; it was used by Kratinos (Mein. ii. 80) and Alexis (Mein. iii. 389). Zenodotos introduced it into the text of Homer (Eust. 1773, 28).

56. οὐ[τ]ε πόλιν κτλ. For this division of the dactyl in the first foot cf. v. 40.

πῶς. For πῶς. The Attic form is due to the desire for alliteration (cf. on v. 28).

57. Βρικινδήροις. Βρικινδήρα is the name of an insignificant town in the island of Rhodes. The inhabitants were called Βρικινδάρμοι: and a certain kind of figs grown there was known as Βρικινδάρμοι (Ισχάδες): Athen. xiv. 652 D, who speaks of them as βαρβαρίζουσας τῷ ὀνόματι. On the town and its name cf. Schulze, *RA. M.* xlviii. 248 sq.; Böckh-Fränkel, *Staatshaush.* ii. p. 432. The name is selected, no doubt, because of the similarity of its termination to that of Ἀβδήροισιν.

58. Ἀβδήροισιν. The stupidity of the inhabitants of this Thracian town was proverbial. Cf. the speech *de foed. cum Alexandro*, p. 218 ὅτι δ' οἱ νεώπλουτοι μόνον καταφρονεῖν ὑμᾶς ὑμῶν αὐτῶν ἀναγκαῖοι . . . ὥσπερ ἐν Ἀβδηρίταις ἡ Μαραντίταις ἀλλ' οὐκ ἐν Ἀθηναίοις πολιτεύομενοι, which illustrates the general sense of the present passage.

ἦν κτλ. 'If any one will pay you for the trip, *ποι*' 'If any one will pay your fare for you' for Thales is a ship-owner (cf. *vv.* 3, 21): but we need hardly expect consistency from Battaros; cf.

78 sqq. There was a character in Sophron named Βουλίας, who was famous for his inconsistency: Crusius, *Unters.* p. 52.

59. διδοῖ. Subj. on the analogy of verbs in -ω. It is found as indic. several times: e.g. Mimnermos, ii. 16.

Φασηλίδα. A town in Pamphylia of evil associations. There was a proverb Φασηλίδος πολιτεία ἐπὶ τῶν ἀναρίων. At a later time it aided and abetted the pirates of Cilicia (Cic. *Verr.* iv. 10. 22). Cp. Stratonikos, *sf.* Athen. 350.

All three places mentioned in Herodas were thus in more or less disrepute.

πλώσῃ. From πλῶν, Ionic for πλέω.

60. ὅπως ἂν κτλ. Cf. *Introd.* ch. V. 2. B. 8. iii. d.

61. τῇ παροιμίῃ. The ordinary meaning, 'proverb', is fitting enough. Herodas wishes to bring out the ignorance of Battaros, who takes μακρηγοροῦντα τρύχειν to be a proverb, but does not take μὴ ἐν πίσσῃ as one: Kaibel, *Hermes*, xxviii. 56 sq.: v. note on the next verse.

Others, as Rutherford, take παροιμία to mean 'digression,' ἐκβάσις τοῦ λόγου, quoting Photios, *s. v.*, who gives, for one meaning of the word, πᾶν τὸ παραοικὸν διήγημα, 'any statement of the character of a digression,' παροιμία coming from παρὰ and οἶμος, *extra viam*.

Crusius thinks the reference is to the proverbially bad repute of the three towns just mentioned; but (1) the allusion falls a little flat, (2) we should expect ταῖς παροιμίαις (or τῆς παροιμίας, as Blass indeed reads).

62. ὅσσα καὶ πίσσῃ | μὴς. καὶ is for καὶ or καὶν. The sound of μ(ν) before π

μῦς· πὺξ ἐπλήγην, ἡ θύρη κατήραται  
 τῆς οἰκίης μου, τῆς τελέω τρίτην μισθόν,  
 τὰ ὑπέρθυρ' ὀπτά. δεῦρο Μυρτάλη καὶ σύ· 65  
 δεῖξον σεωντὴν πᾶσι· μηδὲν αἰσχύνει·  
 νόμιζε τούτους οὓς ὀρῆς δικάζοντας  
 πατέρας ἀδελφούς ἐμβλέπειν. ὀρήτ', ἄνδρες,  
 τὰ τίλματ' αὐτῆς καὶ κάτωθε κᾶνωθεν  
 ὡς λεία ταῦτ' ἔτιλλεν ὠναγῆς οὗτος, 70  
 ὅθ' εἶλκεν αὐτὴν κάβιάζετ' — ὦ Γῆρας,

64 ΜΟΙΡΑΝ, litteris ΟΙΡΑ deletis, ICΘΘ superscr. m. pr. ut μισθόν fiat P  
 67 ΟΡΑΙC, H superscr. m. pr. P 69 ΚΑΤΩΘΕΝ, N postea deleto P  
 70 ΛΙΑ cum accentu ^ super | P ΩΝΑΓΗC cum accentu gravi et  
 spiritu aspero super Ω P

was faint, and the letter was dropped. So also before σ: cf. viii. 1 δατηθι for ἀσστηθι.

The MS. has in the text κᾶ, with ημ written over α, i.e. the corrected reading is κῆμ, which is a Doric contraction: cf. κῆγῶ.

The phrase ἐν πίσσῃ μῦς is used proverbially of those who are in difficulties from which they cannot extricate themselves. Ἀττὴ ἡ παροιμία εἴρηται ἐπὶ τῶν εἰς ἀγῶνις πρᾶγμα ἐμπεσόντων καὶ δυσδιαφετήτως ἀπαλλασσομένων, says the Scholiast on Theokritos xiv. 51: μῦς, φαντι, θυάνει, γεύμεθα πίσσας (γεύμεθα perf. for γεγεύμεθα). We also find the proverb in the form ἀπὸ μῦς πίσσης γεύεται: cf. *Classical Review*, vol. vi. (1892), p. 227.

Zenobios tells of a Tarentine boxer named Μῦς, who is said to have gained a hard-won victory at a place called Πίσσα, in the 111<sup>th</sup> Olympiad (336 B.C.): καὶ τις διηγούμενος περὶ αὐτοῦ ἔλεγεν ὅσα ἔπαθεν ὁ Μῦς ἐν τῇ Πίσσῃ. Possibly Πίσσα is for Πίσση (i. 53): but in any case this story of the boxer Μῦς probably originated in a false conception of the passage in Her., where πύξ ἐπλήγην comes immediately afterwards: see Kaibel, in *Hermes*, vol. xxviii. (1893), pp. 56-7.

64. τῆς. Article used as relative. Introd. ch. V. 2. A. vii. 2.

τρίτην μισθόν. 'A τρίτη (1/3 of a stater) as rent.' This means a τρίτη each month, or 4 staters a year, the rent being no doubt paid monthly, as at Athens: Böckh, *Stataischausd.* i. 177. 4 staters = about £5. τρίτη has also been taken (1) as τόκοι ἐπίκριτοι (Bücheler), or

(2) as 1/3 of his profits: cf. Herwerden, *Lexicon Graecum Suppl. et dialect.* (s.v. τρίτη). For τρίτη as a coin cf. Böckh *Metrol. Unters.* 135 ff.

The reading μοίραν, which has been corrected by the first hand to μισθόν, is a mistake due to the scribe, who took τρίτην as an adjective: τῆς τελέω τρίτην μοίραν could only mean that Battaros lived in a συνοικία (paying 1/3 of the rent). This is not impossible (cf. Isaïos vi. § 19); though at first sight improbable considering the nature of his trade.

65. τὰ ὑπέρθυρ' ὀπτά. 'The lintel is scorched.' See *vv.* 35 sq.

Μυρτάλη. For the name cf. i. 89 (note).

καὶ σύ. We must punctuate after σύ: *tu etiam prodi.* δεῦρο acts as verb.

66. The passage may be a travesty of the famous scene when Hypereides exposed the charms of Phryne to an Athenian jury: cf. Introd. to this Mime.

68. Note the effect of the tribrach πατέρας, as though Battaros' voice quivered with emotion. *C'est là (in πατέρας, ἀδελφοί) sans aucun doute le mot le plus réussi de tout le morceau* (Dalmeida, p. 44). Considering Myrtale's profession there is certainly an exquisite impudence in the words.

69. κάτωθε κᾶνωθεν. *Susque deque.* Cf. vii. 80 ἡ ἀνω σ' ἡ κάτω.

70. λεία. Proleptic. Introd. ch. V. 2. B. 3. Meister takes λεία as an adverb = λέως (λείας), 'completely.'

ὠναγῆς. Hesychios has ἀναγῆς· ἐναγῆς ἡ βέβηλος. The word is here used in the more general sense of 'scoundrel.' 71 sq. ὦ Γῆρας, κτλ. 'Thales may

σοὶ θνέτω, ἐπ[εὶ] τὸ αἷμ' ἂν ἐξεφύσησεν,  
 ὥσπερ Φίλι[π]πος ἐν Σάμφ κοτ' ὁ Βρέγκος.  
 γελᾷς ; κί[αι]δ[ός] εἰμι καὶ οὐκ ἀπαρνεύμαι,  
 καὶ Βάτταρος μοι τούνομ' ἐστί, χά πάππος  
 ἦν μοι Σισυμβρᾶς χά πατήρ Σισυμβρίσκος  
 κῆπορνοβόσ[κε]υν πάντες, ἀλλ' ἐκ[η]τ' ἀλκῆς  
 θαρσέων λέονθ' ἔλοιμ' ἂν, εἰ Θαλῆς εἴη·  
 ἐρᾷς σὺ μὲν ἴσω[ς] Μυρτάλης· οὐδὲν δεινόν,

75

72 τὸ αἷμ' ἂν Blass: ΤΟΑΙΜΑΝ P 73 Φίλιππος Blass: ΦΙΛΙ. ΠΟC,  
 T (ut videtur) superscr. P κοτ'] ΠΟΤ, K superscr. m. pr. P ΒΡΕΓΚΟC  
 (vel ΒΡΕΥΚΟC) P: ὁ ἀρεσκος Bücheler 74 ΓΕΛΑΙC P, deinde spatium.  
 κίναδος Kenyon 76 CICYMBPAC P: CICYMBPIKOC cum accentu  
 acuto super l poster. P 77 post ΠΑΝΤΕC spatium 78 ΘΑΡCΕΩΝ  
 cum paragrapho subscr. P λέονθ' ἔλοιμ' ἂν Blass: ΛΕΩΝ . . ΟΙΜΑΝ,  
 ΝΘ superscr. ut videtur P: λέοντ' ἀγχοίμ' ἂν Bücheler ἐ[η] ΙΗΙ P  
 79 ΕΡΑΙC ΜΕΝ, CΥ superscr. m. pr. P: ἐρᾷς μὲν ἴσως Meister

thank my white hairs (old age), for had I been younger his blood would have been spilt.'

72. θνέτω. Cf. vi. 10, where Koritto says to her slave θῦέ μοι ταύτη | κτεί σ' ἔγευσ' ἂν τὸν ἐμὸν ἐγὼ χερῶν. Chariton, vi. 7, p. 114, has θῦε δὲ τοῖς θεοῖς καὶ μακάριζε σεαυτήν.

ἐπ[ε]. The first syllable disappears after -ω (aphaeresis). Cf. on v. 25. ἐπει = 'for otherwise'; cf. ἐπει δίδαξον in Tragedy (e.g. Soph. *El.* 352).

τὸ αἷμα. For the crasis cf. τοῦ ἡλίου, v. 13.

ἐξεφύσησεν. The subject is Θαλῆς. For ἐκφυσᾶν αἷμα cf. Soph. *Aias* 918 φουσῶντ' ἄνω . . . αἷμα.

73. Φίλι[π]πος κτλ. Apparently the MS. had Φίλιππος with the correction Φίλιστος. See Headlam, *C. R.* xiii. 152, who reads βρεῦκος for βρέγκος, and finds a reference in this obscure passage to the well-known proverb τὸν ἐν Σάμφ κομήτην; alluding to a Samian boxer, who because he wore his hair long was taunted by the competitors with effeminacy, and surprised them by winning the victory. 'The name of the antagonist is not elsewhere mentioned. Here it is Φίλιππος or Φίλιστος, and then Battaros identifies himself with the celebrated κομήτης.' βρεῦκος or βρούκος = ἀντίλεβος, 'grass-hopper,' a term of contempt.

Professor R. Ellis has considered this passage in the *Journal of Philology* (xiii. pp. 205q.). He thinks the Φίλιππος here mentioned is Philip III of Macedon (B.C. 235-179); but this puts the date

of Herodas later than seems possible, viz. between 200 and 100 B.C. Ellis takes βρέγκος as = ἐββρεχμος, referring to some peculiarity in the conformation of Philip's head (βρέγμα). Dr. Kenyon is not quite sure that the copyist did not mean to write βρεῦκος. But as the passage is obscure I prefer to keep βρέγκος, the explanation of which may yet be found.

75. Βάτταρος. Cf. on v. 5 above.

76. Σισυμβρᾶς. The name is associated with Aphrodite. Cf. *Or. Fast.* iv. 865 sqq. *Numina vulgares Veneris celebrate puellas . . . cumque sua dominae date grata sisymbria myrto.* Σισύμβριον is the name of a courtesan in Athen. xiii. 587 F. Cf. Μυρτάλη above, and *Ar. Birds* 160 μύρτα καὶ μήκωνα καὶ σισύμβρια.

77. ἐκ[η]τ' ἀλκῆς. 'As far as strength goes.'

78. λέονθ' ἔλοιμ' ἂν. So Blass. 'I could slay a lion, if that lion were Thales.' For the spelling ἐπ[ε] cf. *Introduct.* ch. V (*Iota adscriptum*).

79. Battaros abandons his tone of hostility, and offers to come to terms with Thales. Such sudden changes of attitude are part of his character: cf. on v. 58. 'You love Myrtale, I dare say: I want good bread to eat. If you wish to have the one, I must have the other.'

ἐρᾷς σὺ μὲν ἴσω[ς]. This is to be preferred to ἐρᾷς μὲν ἴσως, (1) because there is no evidence for ἴ in ἴσως = 'perhaps'; (2) because the pronoun is emphatic, and is contrasted with ἐγὼ in the next verse.



ἐγὼ δὲ πυρῶν ταῦτα δούς ἐκεῖν' ἔξεις. 80  
 ἢ νῆ Δί', εἴ σευ θάλπεται τι τῶν ἔνδον,  
 ἔμβυσσον εἰς τὴν χεῖρα Βατταρίῳ τιμῇ,  
 καὐτὸς τὰ σ' αὐτοῦ θλῆ λαβὼν ὅκως χρῆζεις  
 ἐν δ' ἐστίν, ἄνδρες — ταῦτα μὲν γὰρ εἰρηται 85  
 πρὸς [τιοῦτον, ὑμεῖς δ' ὡς ἁμαρτύρων εὐντων  
 γνώμη δικαίῃ τὴν κρίσιν διαιτᾶτε.  
 ἦν δ' οἶον ἐς τὰ δοῦλα σώματα σπευδῇ

80 ΠΥΡΕΩΝ P, et deinde spatium 82 ΒΑΤΤΑΡΙΩΙ, I posteriore  
 postea per punctum deleto P: Βαττάριω Rutherford TIMHNI, I po-  
 steriore postea per punctum deleto P 83 ΚΑΥΤΟC cum lineola ad  
 initium apposita et accentu acuto super O P ΤΑCΑΥΤΟΥ cum  
 coronide post C P ΘΑΗ cum accentu ^ super H P ΧΡΗΖΕΙC P  
 84 ἐν δ' ἐστίν Bücheler: ΕΝΔΕΤΙC, C et N superscr. m. rec. 2 P: ἐν  
 δ' ἐστιν Blass: ἔμεστιν Crusius<sup>2</sup> ΑΝΔΡΑC, A posteriore in Ε mutato,  
 et Ε m. rec. 2 superscr. P

οὐδὲν θαῖνόν. 'There is nothing  
 strange in that.'

80. ἐγὼ δὲ πυρῶν. P. has *πυρεων*,  
 which is simply a mistake for *πυρῶν*.  
 Cf. *χειρεων* for *χειρῶν*, vi. 11; vii. 3.

Palmer notes that in Herodotus ii.  
 36, some excellent MSS. have *πυρεων*  
 as the gen. pl. of *πυρός*, and this form is  
 read by Gaisford and Schweighäuser.

Headlam compares Plautus, *Poen.* 315  
*AG. at ego amo hanc. MI. at ego esse et*  
*bibere* (sc. *amo*): also Theokr. xiv. 7  
*ἤφατο μὲν καὶ τῆνος, ἐμὴν δοκεῖ, ὅπῃ*  
*ἀλεύρω.* Each of the two men wants  
 what the other possesses. Thales wants  
 the girl, Battaros the corn; cf. on v. 17,  
 above.

Meister strangely takes *πυρεων* (which  
 he keeps) as the gen. pl. of an unknown  
 word *πυρη* = a piece of money. But  
 he mistakes the sense of the passage.  
 Battaros first proposes an exchange of  
 the girl for the corn: he then suggests  
 that Thales should buy the girl out-  
 right. This second proposal is con-  
 tained in v. 82. If *πυρεων* as well as  
*τιμῇ* meant a sum of money there is no  
 force in ἦ, v. 81.

81. θαλάπτει. Of the passion of  
 love: Aisch. P. V. 590 *Διὸς θάλπει*  
*κτάρ ἔρατι.*

τι τῶν ἔνδον. For *σπλάγχνα* or  
*καρδίη* (i. 57): no doubt a colloquialism.

82. ἔμβυσσον κτλ. Cf. Lukian, *De*  
*merc. cond.* 14, p. 669 *παραβύσαντα ἐς*  
*τὴν χεῖρα...* τοῦλάχιστον πέντε δραχμαίς.

Βατταρίῳ. The reading of the MS.  
 gives a diminutive form, which well

suits the wheedling tone of the speaker.  
 For the anapaest in the fifth foot (due  
 to the proper name) cf. iv. 72.

τιμῇ. 'The price'; cf. v. 89. Her.  
 also uses *τίμος* masc. in this sense,  
 vii. 78.

83. καὐτός. This and not ἡ αὐτός (as  
 Bücheler) is the true reading. 'Pay the  
 price and then use her as you will.'

τὰ σ' αὐτοῦ. For τὰ σὰ αὐτοῦ. The  
 coronis after σ shows that we cannot  
 read τὰ σαντοῦ.

θαῖ. *Sens. obsc.*: cf. *tundo*. For  
 the ordinary sense of the word cf. iii.  
 44 (θλήται).

84. ἐν δ' ἐστίν. 'But one thing re-  
 mains.' Battaros has been speaking to  
 Thales: he now turns to the jury. We  
 might also have ἐν δ' ἐστίν = ἐνεστίν δέ,  
 'I give you leave,' as Blass has pro-  
 posed. But the presence of γὰρ suits  
 the first meaning best.

85. ὡς ἁμαρτύρων εὐντων. sc. τῶν  
*πρηγμάτων*. For the absence of the  
 subject to the gen. absol. cf. Xen. *Anab.*  
 iii. 2. 10 *ὅστω δ' ἔχόντων*, *εἰκὸς κτλ.*,  
 Ar. *Knights* 29, *Wasps* 882; Goodwin,  
*Gk. Gr.* § 1568.

86. γνώμη δικαίῃ. The jury is to  
 decide the case like Athenian dicasts  
 where the law did not direct them:—  
 they promised *περὶ ἂν μὴ εἰσι (νόμοι)*  
*γνώμη τῇ δικαιοτάτῃ (ψηφισέσθαι)*, Pollux  
 viii. 122.

87. οἶον. This goes with δοῦλα. *Si*  
*ut in servilia corpora ruit* (Büch.).  
 Crusius reads *οἶον*, 'only,' and refers to  
*προσέδωμι* (v. 88) in explanation.

κῆς βάσανον αἰτῇ, προσδίδωμι κάμαντόν  
 λαβών, Θαλῇ, στρέβλου με· μόνον ἢ τιμῇ  
 ἐν τῷ μέσῳ ἔστω· ταῦτα τρυτάνη Μίνως 90  
 οὐκ ἂν δικάζων βέλτιον διήγησε.  
 τὸ λοιπόν, ἄνδρες, μὴ δοκεῖτε τὴν ψήφον  
 τῷ πορνοβοσκῷ Βαττάρῳ φέρειν, ἀλλὰ  
 ἅπασιν τοῖς οἰκεῦσι τὴν πόλιν ξείνοις.  
 νῦν δείξεθ' ἢ Κῶς κῶ Μέρουσι κόσον δραίνει, 95  
 χῶ Θεσσαλὸς τίν' εἶχε χήρακλῆς δόξαν,  
 χῶσκληπιὸς κῶς ἦλθεν ἐνθάδ' ἐκ Τρίκκης,

88 ΑΙΤΗ, I postea ad finem vocab. addito P 95 ΔΙΞΘ cum accentu  
 acuto super I P ΗΚΩC cum accentu ^ super Ω P 96 ΕΙΧΕΝΗ-  
 ΠΑΚΑΗC, X super N m. pr. scripto P 97 ΚΩC cum accentu ^ super Ω P

88. βάσανον. By Attic law no free Athenian could be put to the torture; and free aliens, whether ξῖνοι or μέτοικοι, stood in general upon the same footing. We do not know the provisions of Charondas' code on this subject: perhaps in this travesty of Attic oratory it is simply Athenian practice that is referred to.

προσδίδωμι. 'I offer myself as well.' This verb at vi. 36 has the meaning 'give.' Here and at iv. 94 it means 'give in addition.'

Either party to a law-suit might by Attic law offer his own slave to be examined by torture, or demand the slave of his adversary. The offer or demand was equally called πρόκλησις εἰς βάσανον. Here Battaros offers himself.

89. στρέβλου. This mode of torture was in general use in the Attic courts (*Dict. of Antiq.* ii. 852).

μόνον = πλὴν, introducing a reservation.

τιμῇ. Cf. on v. 82.

90. ἐν τῷ μέσῳ. Cf. Demosth. 41. 25 ὅλα κείμενα ἐν μέσῳ. At vi. 81 ἐν μέσῳ = 'near at hand.'

By Attic law the suitor who put an opponent's slave to the torture was liable for damages for any bodily hurt resulting from it. The τιμῇ is probably intended here to cover any such loss.

τρυτάνη. The pan of a balance; τρυτάνη (cf. Ar. *Wasps* 39), but in Latin *tristina*.

Μίνως. One of the three judges of the nether world, the others being Αἰάκος and Rhadamanthys: Demosth. *de Cor.*

127, p. 269 Reiske. In Lukian, *Nekyom.* 11, πορνοβοσκοί, among other pests of society, are brought before Minoi.

92. τὸ λοιπόν. 'Furthermore,' *quod superest*.

μὴ δοκεῖτε κτλ. Another rhetorical commonplace. Cf. [Demosth.] c. *Polyktem* 1: οὐ γὰρ ἐμὸς καὶ Πολυκλέους ἰδὼς ἐστὶν ὁ ἀγὼν ἀλλὰ καὶ τῆς πόλεως κοινός: *ibid.* 66.

93. τῷ πορνοβοσκῷ. For the dative ('in the interests of B.') cf. *Intro.* ch. V. 2. B. 2. b.

95. ἢ Κῶς καὶ Μέρουσι. Battaros plays upon the patriotic feelings of his audience: cf. *Intro.* ch. I. Merops was the father of Eumelos, a legendary king of Kos. Cf. *Μερόπη*, *Μερόπις*, names by which Kos was known in early times: *Μερόπις* = οἱ Κῆροι (P.-H. p. xx, note 1). For the general sense cf. Hippokrat. 9, p. 320 (Littre) Κῆροι οὐδὲν ἀνέλιον πράξουσιν οὔτε Μέρωπος οὔτε Ἡρακλέους οὔτε Ἀσκληπιοῦ.

δραίνει. Cf. i. 15. Note the use of the singular, in spite of the double subject.

96. Θεσσαλός. The son of Herakles by Chalkiope, daughter of Eurypylos, king of Kos: cf. *Intro.* ch. I.

Thessalos' two sons lead the Koan contingent in the Homeric catalogue (*Il.* ii. 678).

χήρακλῆς. This is a correction; the MS. had originally *εἰχενηρακλῆς*.

97. Ἀσκληπιός. For the worship of Asklepios in Kos cf. *Intro.* ch. I, and especially the fourth Mime.

Τρίκκης. Triikka, in West Thessaly, was the most ancient seat of the worship

κῆτικτε Λητοῦν ὦδε τεῦ χάριν Φοίβη.  
 ταῦτα σκοπεῦντες πάντα τὴν δίκην ὀρθῇ  
 γνώμῃ κυβερνᾶτ', ὥς ὁ Φρυγὲς τὰ νῦν ὕμιν  
 πληγεῖς ἀμείνων ἔσσει', εἴ τι μὴ ψεῦδος  
 ἐκ τῶν παλαιῶν ἢ παροιμίῃ βάζει. 100

98 ΚΗΤΙΚΤΕ cum accentu acuto super H P ΛΗΤΟΥΝ cum accentu ^  
 super Y P ΤΕΥ cum accentu ^ super Y P 102 ΒΑΖΙ, P m. pr.  
 superscr. P

of Asklepios. See *Il.* ii. 729 sqq.; Strabo, ix. p. 437, xiv. p. 647.

98. Λητοῦν. For this accus. (= Λητώ) cf. vi. 45, 75, and *Introd.* ch. V.

ὦδε. 'Here': cf. iii. 97. At i. 49, iv. 42, it means 'hither.'

Φοίβη. For the birth of Leto in Kos cf. Tacitus, *Ann.* xii. 61. Herzog, *Hermes* xxx. (1895), p. 154, regards the legend as simply a double of the tale of Leto coming to Delos. Possibly there may be a covert reference to the confinement of Queen Berenike at Kos in 309 B. C. (P.-H. pp. xxxii sq.; Theokr. *Idyll* xvii).

99. Cf. v. 86.

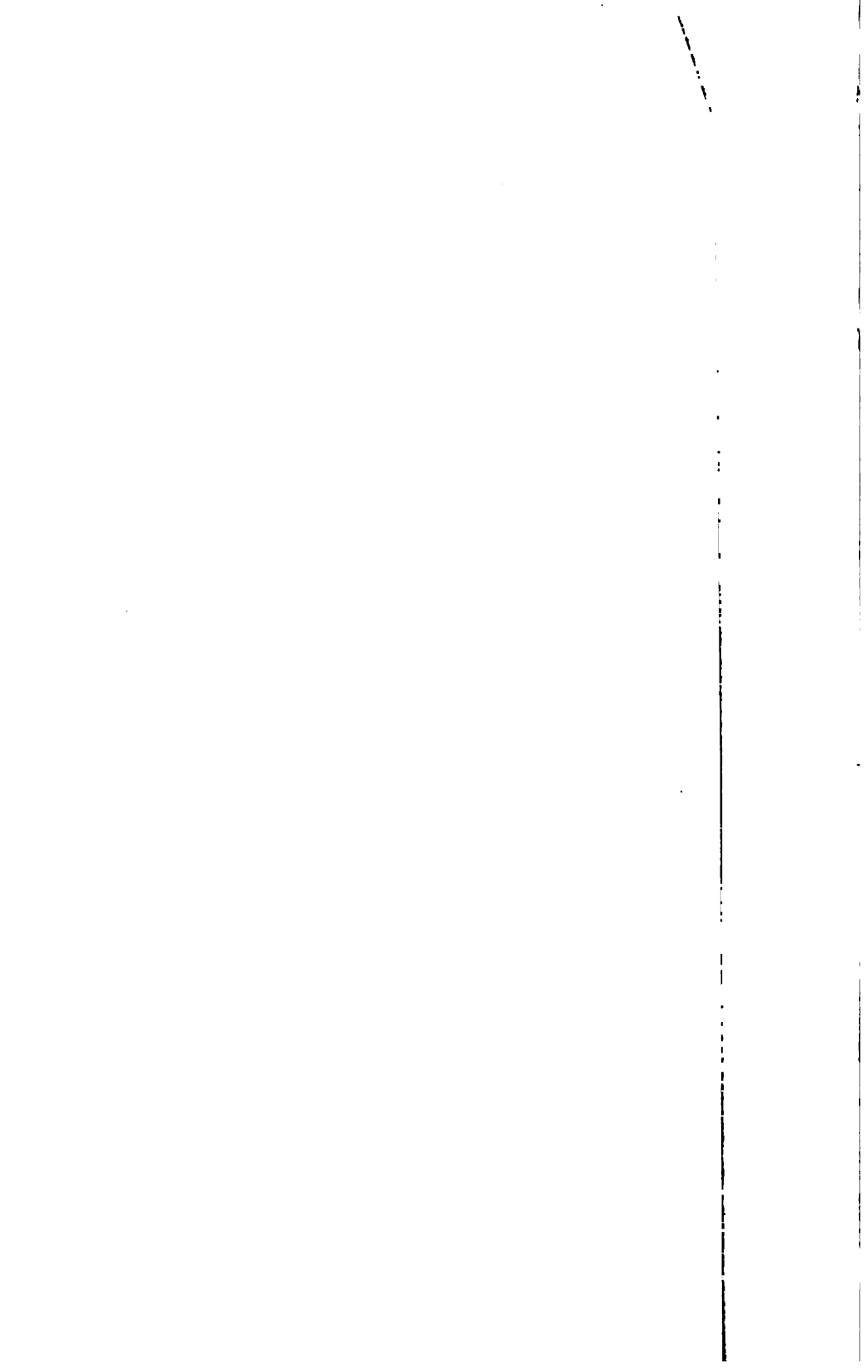
100 sq. The proverb alluded to is quoted by Suidas in the form: Φρυγὲς ἀνὴρ πληγεῖς ἀμείνων καὶ διακονέστερος:

cf. 'a spaniel, a wife, and a walnut-tree, | the more they are beaten the better they be.' Cf. also ὁ μὴ δαρείς ἀνθρώπος οὐ παιδεύεται (illustrated by Mime iii). For the Phrygian as a type of boorishness cf. iii. 36.

102. ἐκ τῶν παλαιῶν. *A priscis inde temporibus* (Herwerden).

βάζει. In the MS., between β and α of this word, ρ is inserted above the line by the first hand. This perhaps points to βράζει. βράζειν has two meanings, (1) 'to boil'; (2) 'to growl' (of bears), but neither of these suits the context. Possibly the scribe meant to correct βάζει to φράζει. If so, it is strange that there is no trace of the φ. For βάζειν ψεῦδος cf. vii. 32 τὴν ἀληθείην βάζειν (*si vera latio*).





### III

## ΔΙΔΑΣΚΑΛΟΣ

ΜΕΤΡΟΤΙΜΗ ΛΑΜΠΡΙΣΚΟΣ ΚΟΤΤΑΛΟΣ

ΜΗ. Οὐτῶ τί σοι δοίησαν αἱ φίλαι Μοῦσαι,  
 Λαμπρίσκε, τερπνόν, τῆς ζοῆς τ' ἐπαυρέσθαι —  
 τοῦτον κατ' ὤμου δείρον, ἄχρισ ἡ ψυχὴ  
 αὐτοῦ ἐπὶ χελέων μούνον ἢ κακῇ λειφθῇ.

This Mime is called the 'School-master,' and describes the methods of correction applied to Greek schoolboys of the time. Metrotime brings her son Kottalos to the schoolmaster Lampriiskos, whom she implores to give Kottalos a sound flogging for his misdeeds. These she recounts at considerable length. He plays pitch-and-toss, for example, with low associates. He won't learn, and is shamefully ignorant. If he is scolded, he runs away from home and lives on his grandmother, or climbs roofs 'like a monkey.' The result of these escapades is that the tiles get broken and have to be repaired at Metrotime's expense. Therefore Lampriiskos' aid is invoked to bring Kottalos to his senses. The dominie, nothing loth, calls for the tawse, and Kottalos is hoisted. His tears and entreaties are unavailing. His mother is firm, and would like him to, have even more than he gets. While she is insisting on this the boy escapes, expressing his contempt as he does so. Metrotime departs to bring the news to the boy's father, who is evidently not master in his own household.

The scene cannot be fixed with certainty, but several indications point to Kos: cf. on *vv.* 10, 24, 51, 59. The arguments used by Rutherford (p. 39) in favour of Kyzikos, viz. (1) that *ἡμαθον* (*v.* 45) is, according to Hesychios, *διάβολον παρὰ Κυζικηνοῖς*, and (2) that the school holidays are days sacred to Apollo, while Kyzikos is a son of Apollo, have little strength: see notes on *vv.* 45, 53.

1. οὐτῶ. Cf. Lat. *sic* or *ita* in adjurations. See Conington on Verg. *Ecl.* 9. 30 *Sic tua Cyrrneas fugiant examina taxos* . . . *Incipe*.

The order of the words is *οὕτω σοι δοίησαν* . . . *τερπνόν τι*, κτλ. The condition on which L. is to receive the blessing is expressed not formally by a conditional clause, but by the imperative *δείρον* (*v.* 3) *i. g.* *ἰδὲν δείρης*: cf. *incipere* in Virgil (quoted above).

Μοῦσαι. The Muses are appropriately invoked because there were figures of them in the schoolroom (*vv.* 57, 97), as was frequently the case: Athen. 348 D; Diog. L. vi. 2. 69 (Headlam).

2. There are two objects to *δοίησαν*, (1) *τερπνόν τι*, and (2) *τῆς ζοῆς ἐπαυρέσθαι*.

3 sq. κατ' ὤμου. This may be = *κατωμαδόν*, 'down from the shoulder,' i.e. with the full swing of the arm. Cf. Leaf on *Il.* xv. 352 (*μάστιγι κατωμαδόν ἤλασεν ἱππους*). But the Latin *calotmidiare*, derived from the Greek *κατωμί(ω)*, means to lay one (boy) over the shoulders of another, and so to flog him: this suits *vv.* 60 sq. best.

ἄχρισ ἡ ψυχὴ κτλ. The spirit of those about to die was often represented, in literature and in art, as leaving the lips or nostrils in the form of breath. Cf. Homer, *Il.* ix. 408: *Ἀνακρεόν 29. 7 κραδίη δὲ μὲνός ἄχρως ἀνίβαινε, κὼν ἀπίσθη*: Pliny, *Nat. Hist.* vii. 52. 174 (from Heraklides Ponticus) tells of *Aristae animam evolantem ex ore in Proconneso*. An Athenian vase-painting depicts a *Kēph* laying its hand on the mouth of a dying man to seize the spirit as it leaves the lips (Klein, *Meistersign.*<sup>3</sup> p. 113).

4. ἡ κακῇ simply indicates the anger of Metrotime, 'his life, plague on it.' Cf. *v.* 80 ἡ κακῇ . . . *βύρσα*, and the use of *malus* in Latin.

λειφθῇ. The constructions of *ἄχρως*

ἐκ μεν ταλαίνης τὴν στέγην πεπόρθηκεν  
χαλκίνδα παίζων· καὶ γὰρ οὐδ' ἀπαρκεύσιν  
αἱ ἀστραγάλοι, λαμπρίσκε, συμφορῆς δ' ἦδη  
ὀρμῇ ἐπὶ μέζον. κοῦ μὲν ἡ θύρη κεῖται  
τοῦ γραμματιστέω καὶ τριηκὰς ἡ πικρή

5

6 ΧΑΛΚΙΝΔΑ lineola ad init. apposita et accentu acuto super I scripto P  
7 ΑΣΤΡΑΓΑΛΑΙ cum accentu acuto super A tertium habet P: αἱ δορκάδες  
Rutherford: αἱ στοργγύλαι Palmer

and μέχρις as conjunctions in Herodas are as follows. Subjunctive without *ἀν* here and at v. 88 (ἄχρις); vii. 7 and viii. 8 (μέχρις). At viii. 3 (see note) we find μέχρι with θάλλῃ or -ει, and at ii. 43 μέχρις οὐ with the subj. εἴπῃ.

5. The tmesis ἐκ . . . πεπόρθηκεν (Introd. ch. V. 2. A. i. f.) gives this line something of a tragic sound; στέγη also is a poetical word. It is possible that some well-known verse of tragedy is parodied here. For ἐκπορθέω cf. Soph. *Trach.* 1104; Eur. *Trach.* 142.

6 sq. χαλκίνδα παίζων. 'Playing with coppers.' Cf. χαλκίζειν, χαλκισμός. For the termination -ινδα in the names of Greek games cf. διελυστίνδα, δοτρακίνδα. See Pollux vii. 105, 106 and ix. 118.

καὶ γὰρ κτλ. K. is not content with the knuckle-bones (ἀστράγαλοι v. 7, δορκάδες v. 63, δορκαίδες v. 19) which served for school-children in general. In the famous wall-painting at Pompeii, for example, the children of Medea are represented as playing with ἀστράγαλοι under the eyes of their παιδαγωγός (*Mus. Borb.* v. 33).

ἀπαρκεύσιν. Cf. v. 63 οὐ σοι ἐτ' ἀπαρκεῖ κτλ.

γ. αἱ ἀστράγαλοι. The ordinary form is ἀστράγαλοι. The article being elided here, we must either suppose that the second α of ἀστράγαλοι is long (of this scansion there is a trace in Eust. *ad Hom.* p. 1289), or else (with Blass) regard the line as beginning with a choriambus — — —; cf. *Ἰππομέδοντος σχῆμα καὶ μέγας τύπος*, Aisch. *Sept. c. Theb.* 488; *φαοχιτώνες καὶ πεπλεκτατημένοι* κτλ., id. *Chorē.* 1049. Some scholars (as Rutherford, Palmer) have considered ἀστράγαλοι to be a gloss which has displaced the original word; which was, according to Rutherford, δορκάδες (cf. v. 63), according to Palmer στοργγύλαι.

συμφορῆς κτλ. 'He is getting worse and worse.'

συμφορῆς is partitive gen. after μέζον. Introd. ch. V. 2. B. 2. a.

8. μέζον. Cf. μέζων, μέζονα, μεζ-, not μεζ-, is the regular form of the comparative in Herodas. μέζον occurs 8 times. At iii. 36, P has, however, μείζον. ἐπὶ μέζον occurs again at iv. 54.

κοῦ. Indirect interrogative for *ὅπου*. In the other cases (seven in number) where the word is found in H., it is direct interrogative, as at v. 59 *Εὐθίης κοῦ μοι*; We might also take *κον* as being for *καὶ οὐ* (Well): cf. v. 14 *πῇ μὲν*.

Kottalos does not know the way to school, but he could readily direct you to the place where he gambles with his low companions (v. 12 sq.).

9. γραμματιστέω. Apparently Lampriskos himself.

The γραμματιστής was distinct from the γραμματικός, and was an elementary teacher. Suidas has *γραμματιστής ὁ τὰ πρῶτα στοιχεῖα διδάσκων*. The γραμματικός on the other hand taught literature and criticism. Parents sometimes gave their sons additional instruction at home (vv. 24 sqq. 30 sqq.).

τριηκὰς. Schoolmasters were paid monthly at this time. Among the Greeks the last day of the month was the day for bringing the school fees. See Lukian, *Hermotimus* 80. At Rome it was the Ides (Hor. *Sat.* i. 6. 75). The name for the fee was *μασθός*, or *ἰδαικτρα*, Lat. *minerval*.

The Athenian schoolmaster—and he may be taken as a type of Greek schoolmasters in general—was ill-paid, and often did not receive his payment at all (Demosth. c. *Aphob.* i. p. 828): cf. the line *ἦτοι τίδνηκεν ἡ διδάσκει γράμματα* (Mein. *Fr. Incert.* 453).

ἡ πικρή. Metrotime only pays her son's school fees with reluctance, know-

τὸν μισθὸν αἰτεῖ κῆν τὰ Ναννάκου κλαύσω, 10  
οὐκ ἂν ταχέως λήξειε· τήν γε μὴν παίστην,  
ὅκουπερ οἰκίζουσιν οἱ τε προὔνικοι  
κοὶ δρηπέται, σάφ' οἶδε κητέρω δεῖξαι.  
κῆ μὲν τάλαινα δέλτος, ἦν ἐγὼ κάμνω  
κηροῦς' ἐκάστου μηνός, ὀρφανὴ κείται 15  
πρὸ τῆς χαμεύνης τοῦ ἐπὶ τοῖχον ἐρμῖνος,

10 κῆν] ἵνα Zenobios vi. 10  
ὅκου παροικίζουσιν Blass

11 ΛΗΞΙΕ P: λήξειε Hicks 12

ing that he gets little profit owing to his absence. Apparently all who were on the school register had to pay. By the code of Charondas, however, education was paid for by the State; hence Metrotime was perhaps a *Metoikos*. Herzog, *Koische Forsch.* p. 204(3).

10. αἰτέ. The subject is *τηνέας*. The day on which the fees must be paid is said to 'demand' them, by a kind of personification.

κῆν κτλ. This phrase was known to us, before the publication of P, from Zenobios vi. 10 τὰ ἀπὸ Ναννάκου ἐρηται ἡ παροιμία ἐπὶ τῶν πολλὰ θρηγούτων. Nannakos was, he tells us, a king of Phrygia, who foreseeing the coming of the deluge (of Deukalion), collected all his people into the temples and tearfully besought the help of heaven. The passage ends thus: 'Ἡρώδης δ' ὁ λαμβοποιὸς φησὶν' ἵνα τὰ Ναννάκου κλαύσω (ἵνα being clearly a corruption of the true reading ἦν).

Thus the phrase κῆν κτλ. in this v. means 'in spite of my tears and entreaties,' lit. 'though I weep like Nannakos.' It is noteworthy that the name Νάννακος is found on inscriptions in Kos, which are to be dated not far from 260 B.C. *Inscriptions of Cos* 10. c. 51 Νάννακος Πυθοκλεῖς, and 160, ὅρος θηκαίων Ναννάκου.

11. λήξειε. The reading of P is ληξει, i.e. λήξειε. We may keep this with Meister, regarding it as from λάσκω. Others correct to λήξειε: but cf. ἐλήξατο, viii. 65.

παίστην. 'A place for gambling.' Cf. (for the termination) ὀρχήστρα, παλαίστρα. The word was not hitherto known to us.

12. οἰκίζουσιν. It is strange to find

οἰκίζω used in the sense of οἰκέω. Elsewhere οἰκίζω is always transitive. Hesychios has οἰκίζουσιν οἰκοῦσιν, perhaps from this passage.

προὔνικοι. This word, the dat. of which at v. 65 is misspelt προνικοισι by P, means 'porters,' and is found in Pollux vii. 132, who tells us that it was a Byzantine word, used by writers of the New Comedy. Baunack (*Gortyn* 56) connects it with the stem ἐνικ- (ενεικ-). In the Old Comedy the word used was φόρτακες. Hesychios likewise explains it by ὁ μισθοῦ κομίζοντες ὧνα ἀπὸ τῆς ἀγορᾶς.

13. κοί. i.e. χοί by Ionic 'pailosis.' Introd. ch. V. 2. A. i. k.

κητέρω. i.e. καὶ ἐτέρω. Not only can K. get to the παίστην himself, but he can—which is a harder thing—direct others to it.

14. δέλτος. The tablet coated with wax, on which writing was done in ancient times. As used in schools it corresponded to our 'slate.' Metrotime waxes her son's tablet herself, once a month. Of such δέλτοι we have a few specimens preserved to us. Fröhner, *Philol.* (Supplement Bd.) v. 49.

15. ὀρφανὴ κείται. 'Lies neglected.' Cf. an epigram in Pausanias i. 13. 3, where a line ends ὀρφανὴ κείται (sc. σκύλα). Cf. also the use of χήρη at v. 35.

16. The construction is πρὸ τοῦ ἐπὶ τ. ἐρμῖνος τῆς χαμεύνης, 'before the inner post of his bed,' i.e. between his bed and the wall. ἐρμῖς is a bed post: Lat. *fulcrum*. ὁ ἐπὶ τοῖχον ἐρμῖς = 'the post towards the wall,' or 'inner post.'

The tablet was thus placed, perhaps on purpose, where it was not likely to be observed.

The χαμεύνη (χαμαί, ἐνὴ) was, as



κῆν μήκοτ' αὐτὴν οἶον Ἀΐδην βλέψας  
 γράψῃ μὲν οὐδὲν καλόν, ἐκ δ' ὅλην ξύσῃ.  
 αἱ δορκαλίδες δὲ λιπαρότεραι πολλὸν  
 ἐν τῇσι φύσῃς τοῖς τε δικτύοις κεῖνται  
 τῆς ληκύθου ἡμέων, τῇ ἐπὶ παντὶ χρώμεσθα.  
 ἐπίσταται δ' οὐδ' ἄλφα συλλαβὴν γινῶναι,

20

17 κῆν] ἦν Blass  
 ΠΑΡΩΤΕΡΑΙ, ΕΛΙ superscr. m. pr. P  
 pr. P

18 ΞΥΛΗ], C superscr. m. pr. P

19 ΔΑΙ-  
 21 ΤΗΝ, I superscr. m.

the name implies, a low bed, as contrasted with κλῆν.

Bücheler takes v. 16 differently; he punctuates after χαμῆνως, translating 'ante grabatulum eius, ante fulcrum ad parietem versum.' The words τοῦ ἐπὶ τ. ἐρμῖνος might be a gen. of place (Goodwin, *Gk. Gr.* § 1137), like τοίχου τοῦ ἐτέριοιο in Homer (*Il.* ix. 219): but Bücheler seems to repeat πρὸ from πρὸ τῆς χαμῆνως. This makes an awkward sentence. *Ante grabatuli fulcrum* is natural; but scarcely *ante grabatulum, ante fulcrum*.

17. κῆν μήκοτ'. This is much the same as ἦν μήκοτε. Cf. Eur. *Medea* 30 (*Medea* is deaf to her friends' advice) ἦν μή ποτε στρέψασα πάλλευκον δέρην | αὐτῇ ποτὶ πατέρ' ἀποιμῶν φέλον. We need not however strike out κ in the text with Blass, who reads ἦν μήκοτε from the passage in Euripides, and considers that κ has slipped in from the beginning of σν. 13, 14, 15. καὶ seems occasionally to be pleonastic. Cf. vii. 28, where κούδὲ is probably = οὐδέ.

οἶον Ἀΐδην βλέψας. 'Scowling at it as though it were Hades.' This is better than the translation 'looking death' (cf. Ἄρη, κρόμμυον etc. *Βλέπειν*); in the latter case οἶον is unnecessary.

18. γράψῃ . . . καλόν. We should have expected γράψας οὐδὲν καλόν, as the main statement is contained in ξύσῃ. Note οὐδὲν after ἦν μή. We must take οὐδὲν closely with καλόν.

ἐκ . . . ξύσῃ. For ἐξέδωρ.

19. δορκαλίδες. Knucklebones (δ-στραγάλοι), from the anklebones of the antelope (δορκάς). For the lengthening of the -ι- in Ionic stems in -ιδ- cf. *Δλεπτοῖδες* vi. 100, *πυργίδα* vii. 15. Kühner-Blass, i. 481.

After δορκαλίδες P has δαιπαρότεραι. Over the αἰ of the first syllable is written by the first hand εἰ, i.e. δὲ λιπαρότεραι.

In the MS. from which P was copied ΔΙ- must have been read as ΑΙ-, and the vowel of δὲ elided in consequence.

λιπαρότεραι. With this must be taken v. 21, τῆς ληκύθου κτλ. v. 20 is interposed between the comparative and its genitive. For this reason some have, but needlessly, transposed σν. 20 and 21.

The proverb λιπαρότερος ληκύθου ἐπὶ τῶν ὑπερβολικῶς λιπαρῶν, is known to us from Ps. Diogen. 532. The oil-bottle, which was in constant use (τῇ ἐπὶ παντὶ χρώμεσθα v. 21), would be highly polished by the oil and the friction combined. But Kottalos' knucklebones show traces of even more constant use—in the past. He has laid them aside and plays with money now.

πολλόν. In Herodotos πολλός, πολλόν are the regular forms. Herodas similarly does not use πολλός or πολλόν.

20. φύσῃς. Hesychios gives one meaning of φύσα as φαρέτρα, or δοκός, i.e. a bag or other receptacle, used like the δίκτυα (i.e. nets for housewifely purposes, such as bringing home purchases).

The termination -ης is used where the longer form -ησι is also present. Elsewhere -αις is found. See vii. 115 τῆς καλῆσιν.

21. ληκύθου ἡμέων. Cf. *βιον βησις* vii. 34, *σῶαι εἰσι* vi. 100. *Introd.* ch. V. 2. A. i. b.

τῇ. Used as a Relative. *Introd.* ch. V. 2. A. vii. 2.

χρώμεσθα. The form in -σθα occurs again in P at iv. 17; but it must be read also at ii. 9, viii. 12. Cf. *Introd.* ch. V. 2. A. viii. 2.

22. ἄλφα συλλαβὴν. We should say 'the letter α.' The word συλλαβὴ is of wider import than our 'syllable.' Cf. Meineke, *Chol.* 145 κούδὲ κάπνα γινῶσκων.

γινῶναι. 'To read,' like ἀναγινῶναι: or possibly 'to recognize.'

ἦν μὴ τις αὐτῷ ταῦτα πεντάκις βώσῃ.  
 τριθημέρη Μάρωνα γραμματίζοντος  
 τοῦ πατρὸς αὐτῷ, τὸν Μάρωνα ἐποίησεν  
 οὗτος Σίμωνα ὁ χρηστός· ὥστ' ἐγὼ εἶπα  
 ἄνουν ἐμαντήν, ἥτις οὐκ ὄνους βόσκειν  
 αὐτὸν διδάσκω, γραμμαμάτων δὲ παιδείην,  
 δοκεῖσ' ἄρα γὰρ τῆς ἀωρίης ἔξειν.  
 ἐπεὰν δὲ δῇ καὶ ῥῆσιν οἶα παιδίσκον  
 ἦ γὰρ μιν εἰπεῖν ἢ ὁ πατήρ ἀνώγαμεν.

25

30

23 βώσῃ Rutherford: ΒΩCΑΙ P  
 ΗΜΕΡΑΙ P 25 post ΑΥΤΩΙ spatium  
 31 ΕΙΠΙΝ, Ε postea per punctum delete P

24 τριθημέρη Rutherford: ΤΡΙΘ-  
 26 post ΧΡΗCΤΟC spatium

23. πεντάκις. Used vaguely = 'half-a-dozen times.'

βώσῃ. Ionic for βοήσῃ: so in Herodotus in the forms derived from βόδι, βοῖα, βοηθεῖν. Introd. ch. V. 2. A. ii.

24 sq. τριθημέρη. 'Three days ago.' *puerius tertius*. The word seems to be used vaguely, like πρῶην. At vi. 21 we have ΤΡΙΤΗΜΕΡΗ, here ΤΡΙΘΗΜΕΡΑΙ.

Μάρωνα. In the course of a dictation lesson at home, K's father tried to teach him to write Μάρων. K. turned the word into Σίμων. The meaning turns on the widely different associations of the two words. (1) Μάρων is found in the list of those who fell at Thermopylai: there was a Μάρων, the eponymous hero of Maroneia in Thrace. The name occurs, it may be remarked, several times in inscriptions. Cf. E. L. Hicks, *C. R.* v. (1891) p. 352, who adds that nearly all the examples come from Asia Minor and the Eastern Aegean; in other words from the regions indicated by the poems of Herodas: v. Introduction, ch. I. The name occurs on a Koan inscription, P.-H. no. 339, p. 219. (2) The associations of the name Σίμων were as low and vulgar as those of Μάρων were lofty. There was a proverb applied to people 'conscious of each other's imperfections,' viz. οἶα Σίμωνα καὶ Σίμον ἐμὲ (Plut. *Prov. Alex.* 1). In Aristophanes, *Clouds* 351 sqq., we read of one Σίμων, noted for his rapacity.

It is probable that Maron and Simon are alluded to here as names of throws at dice. We know that Σίμων was the name of a throw, Pollux vii. 205: and Μάρων might give his name to a good

throw. Cf. the Scholiast on Plato, *Lys.* 206 E (πρώσεις ἀσπραγάλων were named after gods, heroes, kings, &c.).

26. ὁ χρηστός. Ironical.

εἶπα. Introd. ch. V. 2. A. viii. 5.

27. ὄνους βόσκειν. This occupation was followed only by the most illiterate persons. So in Latin *mulio*: as in Varro 367 Bücheler *infantiorem quam meus est mulio*, Martial i. 79 *si res et caussae desunt, agis, Attale, mulas*.

29. ἄρα γὰρ κατὰ. 'That I should find in him a support of my old age,' my γηροβοσκός. Cf. Heliod. i. 13; Quint. Smyrn. iii. 477, v. 446 (Headlam).

ἀωρία. 'Old age.' The opposite of ἔρη, 'the prime of life,' τὸ ἄρμον, i. 38. This sense of ἀωρία occurs here only.

30. ῥῆσιν. A passage from the Greek Classics, especially from the tragedians. Such passages had to be learnt by heart and repeated by school-children, with the view of gaining a knowledge of mythology and philosophy, as well as taste and power of expression; *Dict. of Antiq.* ii. 95.

The passage in question here began with Ἀπολλὼν Ἀγρεύ, v. 34.

οἶα παιδίσκον. 'As was natural in the case of a boy,' 'as other boys are taught to do,' cf. v. 51. Studies with the *γραμματιστής* were begun at the age of seven, hence *παιδίσκος*.

31. μιν. This form occurs three times (not including v. 70); νιν five times (v. 33, &c.). It is rash to assume that μιν is to be introduced everywhere, on the ground that it is the Ionic, while νιν is the Doric form: Schulze, *Berl. Phil. Woch.* 1895, c. 1 sq.

ἦ δ. Synizesis, Introd. ch. V. 2. A. i. b.

γέρων ἀνὴρ ὡσὶν τε κῶμμασιν κάμνων,  
 ἐνταῦθ' ὅκως νιν ἐκ τετρημένης ἡθεῖ  
 'Ἀπολλον — Ἀγρεῦ' — τοῦτο, φημί, χῆ μάμμη,  
 τάλης, ἐρεῖ σοι, κῆστὶ γραμμάτων χήρη, 35  
 κὼ προστυχὼν Φρύξ — ἦν δὲ δὴ τι καὶ μεῖζον  
 γρύξαι θέλωμεν, ἡ τριταῖος οὐκ οἶδεν  
 τῆς οἰκίης τὸν οὐδόν, ἀλλὰ τὴν μάμμην,

33 νιν] μιν Rutherford 101, H superscr. m. pr. P  
 superscr. m. pr. P 35 ΤΑΛΗC P: τὰ λῆς Bücheler

34 ΑΥΡΕΥ, Γ

32. γέρων ἀνὴρ. In apposition with  
 ὁ πατήρ in v. 31.

ὡσὶν κτλ. *Auribus et oculis captus*.  
 The regular construction with κάμνω is  
 the accus. of the part affected (κ. τοὺς  
 ὀφθαλμούς, Hdt. ii. 111). A *dativus  
 modi* is, however, sometimes found (κ.  
 πάθῃ, Pindar, *Pyth.* viii. 68).

33. The order is ἡθεῖ νιν (τὴν βῆσιν)  
 ὅπως (= ὥσπερ) ἐκ τετρημένης. Cf. ὥσπερ  
 με τὸν Ἀθάμανθ' ὅπως μὴ θύσεται, *Ag.*  
*Clouds* 257. 'He lets it come out drop  
 by drop as from a leaky vessel.'

ὅκως. Cf. v. 41. For ὅπως in Attic  
 in this sense cf. Aisch. *P. V.* 1001;  
*Soph. Tr.* 32; *Eur. Hek.* 398.

ἐκ τετρημένης ἡθεῖ. The full phrase  
 would be ἐκ τετρημένης κύλικος ἡθεῖ;  
 in ἡθεῖ the image is taken from the  
 act of straining. In Persius i. 35,  
 the word *eliquare* = ἡθεῖν is used of  
 the affected utterance of a Roman  
 poetaster: cf. Calpurnius vi. 23 *stil-  
 lantes voces*.

For the omission of κύλικος cf. on  
 i. 25.

34. Ἀπολλον—Ἀγρεῦ. I adopt the  
 correction (by the first hand) of ΑΥΡΕΥ.  
 The similarity of ν to γ seems to have  
 caused error at ii. 73 (v. note), and viii.  
 7 (where read ἀναγνον for manuscript  
 ἀναυλον). We have no passage of  
 tragedy which begins thus. Compare,  
 however, Aisch. *Prom. sol.* 200 (Nauck)  
 ἀγρεὺς δ' Ἀπόλλων ὀρθὸν ἰθύνει βέλος,  
 where Apollo is the 'hunter.' With  
 Ἀγρεὺς (god of morn) Meister compares  
 Ἀπόλλων Ἐναυρος (Crete), and the  
 words ἀγχαυρος, αἰριον.

Crusius thinks (see p. 81 of his Ger-  
 man translation) that the title 'God of  
 morn' is more suitable for the early-  
 rising schoolboy; while 'God of the  
 chase' would fit only too well the ro-  
 ving instincts of Kottalos, and might

encourage him to play truant. This  
 seems far-fetched. The βῆσις could  
 surely be selected on its poetical merits  
 alone.

τοῦτο κτλ. Metrotime turns to  
 her son, 'I tell you, even your grand-  
 mother could say it.'

35. τάλης. This is probably an in-  
 terjection used as an expletive. At vii.  
 88 it occurs again, also spoken by a  
 woman.

Two other explanations of τάλης have  
 been given, (1) that it is a hyperionism  
 for τάλαις; (2) that it is an adverb = 'at  
 once,' or 'straight on,' comparable in  
 point of formation to ἐξῆς, ἐξείης, ἐπι-  
 πολῆς (Meister). Neither of these seems  
 to me so probable.

Bücheler reads τὰ λῆς; but (1) this  
 involves a change of the manuscript  
 reading; (2) the forms in τ- of the rela-  
 tive are confined to passages where there  
 is some special reason for them: cf. v. 4.  
 κῆστὶ κτλ. 'And yet she cannot  
 read.'

γραμμάτων χήρη. Cf. *litterarum  
 experta*.

36. ὁ προστυχὼν. Like ὁ τυχὼν, *qui-  
 libet*. The first slave you meet would  
 know the βῆσις better than Kottalos.

Φρύξ. Cf. on ii. 100.

μεῖζον. Cf. on v. 8.

37. γρύξαι. This verb = 'to speak.'  
 'If we wish him to raise his voice.' Cf.  
 v. 85 ἦν πλέων γρύξῃς, 'if you say another  
 word.' For vi. 34, γρύξαι, v. note *ad  
 loc.*

τριταῖος. 'For three days.' The  
 adj. is often used in Greek where we  
 should have an adverbial expression.  
 Cf. Goodwin's *Greek Grammar*, § 926.  
 So Theokr. ii. 4, x. 12.

οὐκ οἶδεν κτλ. Cf. the expression in  
 i. 72, τῆς θύρης τὸν οὐδὸν ἐχρὸν ἡγεῖ-  
 σθαι.

γρηῖν γυναικα κῶρφανῆν βίου, κείρει,  
 ἥ τοῦ τέγευς ὑπερθε τὰ σκέλεα τείνας 40  
 κάθηθ' ὅκως τις καλλίης κάτω κύπτων.  
 τί μεν δοκεῖς τὰ σπλάγχνα τῆς κακῆς πάσχειν,  
 ἐπεὰν ἴδωμι ; κοῦ τόσος λόγος τοῦδε  
 ἀλλ' ὁ κέραμος πᾶς ὥσπερ ἴτρια θλῆται,  
 κῆπῆν ὁ χειμῶν ἐγγὺς ἦ, τρί' ἤμαιθα 45

43 post ΙΔΩΜΙ spatium : ἴδω μιν Rutherford TOCOC cum accentu  
 acuto super O prius P 44 ἴτρια Rutherford : ΙΤΙΑ P : ἰτῖη Bücheler  
 45 ΚΗΠΗΝ lineola ad init. apposita P ΗΜΕΘΑ, ΑΙ superscr. m. rec. 2 P

39. γρηῖν γυναικα. A pendant to  
 γέρον ἀνὴρ (v. 32).

ὄρφανῆν βίου. Like γραμμάτων χήρη,  
 v. 35.

κέρει. 'Fleeces': so in Latin *tondet*.  
 40. ἥ. This corresponds to ἦ in 37.  
 'Either he runs away from home, or (if  
 he stays there) he climbs on the roof'  
 (i.e. the flat roof of the *ὑπερῶν*).

τέγευς. From *τέγος* a side-form of  
*στέγος*: Giles, *Manual of Comparative  
 Philology*, § 237. *στεγύλιον*, vii. 83, is  
 formed from *στέγος*.

σκέλεα. This should be scanned as  
 a dissyllable—εσ in words of stem  
 -εσ- being scanned as one syllable, with  
 synizesis (Meister). There seems, how-  
 ever, to be one exception to this rule in  
 H., viz. at viii. 71.

41. κάθηθ' ὅκως. For the elision of  
 -αι cf. ii. 29, v. 74, vi. 63.

δοκω. See on v. 33.

καλλίης. This name for an ape is  
 implied in Pindar, *Pyth.* ii. 132 (καλὸς  
 τοι πῖθων . . . αἰεὶ καλός). Cf. Babrius  
 56. 3, 7.

The monkey was early made a  
 household pet. Dinarchos (quoted by  
 Suidas) speaks of καλλίης ἐν τοῖς οἴκοις  
 τρέφειν as something quite common.

For such pranks on the part of mon-  
 keys as those referred to in the text cf.  
 Plautus, *Mil. Gl.* 162.

κάτω κύπτων. Ar. *Wasps* 279.  
 Note the alliteration; cf. ii. 28-9, 56.

42. σπλάγχνα. Cf. i. 57.  
 τῆς κακῆς. Like τῆς ταλαίνης. Cf.  
 v. 5. Homer and the elegiac poets use  
 κακὸς in this way.

For the sense cf. Plato, *Rep.* 492 C  
 ἐν δὲ τῷ τοιοῦτῳ τὸν νέον, τὸ λεγόμενον,  
 τίνα οἶε καρδίαν ἰσχεῖν; See also the  
 note on i. 36, κοῖν . . . ψυχῇ  
 ἔχουσα.

43. ἴδωμι. Aor. subj. 1st sing. for ἴδω.  
 For the termination -μι of the 1st pers.  
 sing. of the subj. (common in Homer)  
 cf. Monro, *Homeric Grammar*, § 82.

κοῦ κτλ. 'It isn't for him (pointing  
 to K.) that I care.'

44. ὁ κέραμος. For the collective  
 use of the singular κέραμος cf. Thuk.  
 ii. 4; Ar. *Clouds* 1127; also Babrius  
 quoted below.

ὥσπερ ἴτρια θλῆται. 'Are broken  
 like cakes.' P has ἴτια, which is most  
 probably a mistake for ἴτρια (Ruther-  
 ford), the ἴτριον being a πέμμα λεπτόν,  
 cf. on πλατόσματος, v. 46; for θλῆται  
 v. on ii. 83. With the passage cf. Ba-  
 brius 125 ὄνος . . . ἀναβας εἰς τὸ δῶμα  
 κάμναιζον | τὸν κέραμον ἔθλα.

45. ἐπῆν. We have had ἐπεὰν in vv.  
 30, 43.

ὁ χειμῶν κτλ. Repairs to the roof  
 would be carried out just before the  
 winter.

τρί' ἤμαιθα. Hesychios has ἤμαιθον·  
 ἤμαιθόλιον, διωβόλιον παρὰ Κυζικηνοῖς.  
 The meaning  $\frac{1}{2}$  obol suits the passage  
 well, though others adopt the second  
 meaning.  $1\frac{1}{2}$  obols seems a large enough  
 sum to pay for 1 tile. The phrase ἥ τ'  
 ἄρτον ἥ τ' ἤμαιθον occurs in v. 3 of the  
 Koronistai of Phoinix, a *μυμογράφος*,  
 in the sense of something insignificant.

P has ἡμεθα; the scribe probably  
 was thinking of ἡμεθα, the 1st pl. of  
 ἤμαι. The error can hardly have  
 arisen from his pronouncing E and AI  
 alike. This 'is not to be expected in  
 a manuscript of this date, and there are  
 no other instances of this confusion in  
 the Papyrus' (J. H. Wright, at p. 186  
 of the article cited on l. 54). Inscríp-  
 tions show instances of this corruption  
 from 150 A.D. onwards (Meisterhans,  
*Gramm. Att. Inscr.* p. 27).

κλαίουσ' ἐκάστου τοῦ πλατύσματος τίνω  
 ἐν γὰρ στόμ' ἐστὶ τῆς συνοικίης πάσης,  
 τοῦ Μητροτίμης ἔργα Κοττάλου ταῦτα,  
 κάληθ' ὥστε μηδ' ὀδόντα κινήσαι.  
 ὄρη δ' ὁκοίως τὴν ράκιν λελέπηκε  
 πᾶσαν, καθ' ὕλην, οἷα Δῆλιος κυρτεὺς  
 ἐν τῇ θαλάσσῃ τῶμβλ' τῆς ζοῆς τρίβων.  
 τὰς ἐβδόμας τ' ἄμεινον εἰκάδας τ' οἶδε

50

46 ΚΛΑΙΟΥΣΑ lineola apposita et A posteriore postea deleta P 49  
 ΚΑΛΗΘΙΝ lineola ad init. apposita et coronide post N scripta P 50  
 ΔΕΚΟΙΩC, O superscr. m. pr. P 53 ΕΒΔΟΜΑC, ΔΑ superscr. m. rec.  
 4 ut ἐβδομάδας fiat P

46. πλατύσματος. Gen. of price: Goodwin, *Gk. Gr.* § 1133.

The word means (1) 'a broad cake,' Bekker, *Anecdota*, p. 294; (2) 'tile' as here. Tiles of some size are meant, which might well cost 1½ obols each.

47. ἐν γὰρ στόμα κτλ. 'The neighbours all say.' στόμα = 'words,' 'utterance.' This use is found in Tragedy, e.g. Soph. *O. T.* 426, 706. στόμα however bears its usual meaning in the phrase ἐξ ἑνὸς στόματος, Lat. *uno ore*, Ar. *Knights* 670. Theokr. xii. 21 has πᾶσι διὰ στόματος = 'tis the common talk.'

συνοικίη. The συνοικία was a tenement or house inhabited by several persons who paid the rent jointly, Aischin. c. *Tim.* § 124; cf. on ii. 64. Here συνοικία is used for the persons who inhabited the lodging-house.

48. τοῦ Μητροτίμης. Usually the father's name is added in the gen., as in *Σαπφώτης ὁ Σαφρονίσκου*. Possibly Metrotime uses the phrase in the text because she rules the household; the boy's father is a nonentity (v. 32). But v. on i. 50.

ἔργα. Predicate, sc. ἐστὶ, whence the absence of the article with ταῦτα.

49. κάληθ' ὥστε κτλ. 'And it is all true, so that one gets nothing to eat.' This is probably the sense, and not 'so that it is vain to deny it': Headlam C. R. xiii. 152.

ὀδόντα κινήσαι. This phrase is found in Timokles, *fr.* 10, in the sense 'to eat.' Cf. *κινεῖν σιαγόνας*, Liban. iv. 154. I, Alexis 185. 3.

50 sq. 'See how he has ruined all his clothes in a wood, as if he were a fisherman of Delos spending his dreary existence on the sea.'

ράκιν. Used like *ράκος* in the sense

of clothes, contemptuously. Others give it the meaning 'back' or 'bridge of the nose' (= *ράχis*), when *λελέπηκε* must mean 'has peeled,' 'taken the skin off.' It is characteristic of Metrotime to lament over the damage to her son's clothes rather than that which his person has sustained; cf. v. 43. *λεπρός* is used of bad leather, Ar. *Acharn.* 724; see also vi. 36.

51. πᾶσαν, καθ' ὕλην κτλ. We must punctuate after πᾶσαν and also after ὕλην, taking πᾶσαν with τὴν ράκιν.

Δῆλιος κυρτεὺς. There was a proverb *Δήλιος τις κολυμβητής*, derived from the story of Glaukos, which was localized in Delos (earlier in Boeotia). The men of Kos attended the festivals at Delos regularly, and we find a month named *Δῆλιος* in Kos. See also Kallim. *Hymn to Delos*, v. 15.

52. τῶμβλ' τῆς ζοῆς. Cf. on i. 67. For the monotonous life of the fisherman see [Theokritos] xxi. ('*Αλιεῖς*').

53. ἐβδόμας κτλ. The 7th and 20th days of each month were sacred to Apollo, and were widely observed as holidays. K. knows when they will come better than the astronomers themselves. For the 7th cf. Hesiod, *Works and Days* 770 *ἐβδόμη ἡμέρη ἡμῶν* | *τῇ γὰρ Ἀπόλλωνος χρυσόπορα γέιναιτο Λητώ*: for the 20th, a Koan inscription (Paton and Hicks 369, 8 ff.) *θνήσκω δὲ καὶ ὁ ἱερεὺς τοῦ Ἀπόλλωνος τῇ ἐκατῇ αἵγᾳ ἀπὸ δραχμῶν εἰκοσι*. The *ἐβδόμα* is also found in a Koan inscription (369. 2). For the holiday on the *ἐβδόμη* cf. Lukian, *Pseudol.* 16 *ὥσπερ οἱ παῖδες ἐν ταῖς ἐβδόμαις ἔπαιε*. In the Alexandrian dialect *ἐβδόμας* was used in the sense of *ἐβδόμη (ἡμέρα)*, whence the *varia lectio* *ἐβδομάδας*. This involves an

τῶν ἀστροδιφέων, κοῦδ' ὕπνος νιν αἰρεῖται  
 νοεὺνθ' ὀτῆμος παιγνιὴν ἀγινῆτε.  
 ἀλλ' εἴ τί σοι, Λαμπρίσκε, καὶ βίου πρῆξιν  
 ἐσθλὴν τελοῖεν αἶδε, κάγαθῶν κύρσαις,  
 μῆλασσον αὐτῶ—

55

ΛΑ.

Μητροτίμη, (μῆ) ἐπεύχεο,  
 ἔξει γὰρ οὐδὲν μείον. Εὐθείης κοῦ μοι,  
 κοῦ Κόκκαλος, κοῦ Φίλλος; οὐ ταχέως τοῦτον

60

55 ὀτῆμος Headlam ἀγινεῖτε Rutherford 58 ΜΗΛΑCCON cum  
 paragrapho subscr. P post ΑΥΤΩ) spatium Μητροτίμη, μῆ ἐπεύχεο  
 Jackson: ΜΗΤΡΟΙΤΙΜΗΕΠΕΥΧΕΟ P 59 post ΜΙΟΝ spatium ΠΟΥ,  
 K superscr. m. pr. P

anapaest in the second foot, and is therefore to be rejected.

54. ἀστροδιφέων. From ἀστροδίφης, (or -εύς), not found elsewhere. The meaning is the same as that of ἀστρολόγος; for διφᾶν (λεῖδ.) cf. vi. 73, vii. 78. It is likely that there is a reference to the Koan School of astronomers, established by Aristotheros, and represented at the time of Herodas apparently by Dositheos (J. H. Wright, *ὡς ἔγραψα*, p. 196). The historian Herodas made his home at Kos early in the third century B.C., and took up the study of astrology: *Inscriptions of Cos*, pp. xxxiii and 359.

αἰρεῖται. Usually the active αἰρεῖ is found in such phrases. But H. seems purposely to employ the middle voice in unusual ways; cf. δέϊται = δέ, vi. 41; θῶμαι = θᾶ, viii. 9 (Headlam).

55. ὀτῆμος = ὀπνῆμα. ἦμος ὅτε is used by Ap. Rhodius (iv. 267, 452).

παιγνιὴν ἀγινῆτε. 'You (Lamprius and his scholars) will be keeping holiday.' That is, no doubt, the long midsummer holidays. παιγνία has the sense of εἰσπῆ in Ar. *Lys.* 700.

The subjunctive ἀγινῆτε is the reading of P, and may be kept. K. speculates as to when the holidays will come. ὀτῆμος with indic. would mean 'when the holidays are actually being kept.' ἀγινεῖν is an Ionic form used in Homer and Herodotus for ἀγειν. It is found only in the pres. and imperf.

56 sqq. M. does not seem likely to come to the point, and as even her peroration threatens to be of considerable length, Lamprius intervenes.

εἴ τι. τι is adverbial, 'if at all.' Cf. v. 79, iv. 32.

βίου πρῆξιν. 'Success in life': cf. πρῆξιν φίλων ἰδοί, Pind. *Ol.* i. 136.

πρῆξις from πράττειν, 'to exact,' may be found at vii. 96 (v. note *ad loc.*).

57. τελοῖεν. For the optative cf. v. 79 εἴ τί σοι (ζῆν): *Introd.* ch. V. 2. B. 5. c. iii. A person can say on his own behalf τελοῖεν αἶδε βίου πρῆξιν, 'May the Muses grant me happiness,' or 'I wish the Muses may,' &c. When another person says 'if you wish the Muses to grant,' &c., the same construction is kept, with the addition of εἰ. Cf. Theokr. xv. 70 εἴ τι γένοιτο | εὐ-δαίμων—φυλάσσειε τῶμ' ἐχόνων μιν.

αἶδε. The Muses; cf. on v. i. κάγαθῶν κύρσαις. Cf. ii. 45.

58. μῆλασσον αὐτῶ, sc. τοῦ δέοντος ἐπιθῆς, or the like. 'Don't give him (less than he deserves).' L. interrupts, and the sentence is unfinished.

μῆ ἐπεύχεο. 'You need not make this appeal to me, for he will have just as much' (even though you don't say another word). Cf. vi. 46 ἐνέυχομαι, 'I entreat.' The MS. has Μητροτιμηεπεύχεο. The loss of μῆ after -μῆ is due to haplography. The παράγραφος after v. 58 in the margin indicates a change of speaker in the middle of the line, cf. at *vv.* 81, 87, &c. Usually the παράγραφος indicates a change of speaker at the end of the line, as at i. 66, iii. 70, &c. *Introd.* ch. IV.

59. Εὐθείης. Cf. iv. 24. This is the name of a school-fellow of Kottalos. Similarly Kokkalos and Phillos v. 60. Three boys are summoned to help the master: cf. the flogging-scene in a wall-painting from Herculaneum figured in Baumeister, *Denkmäler*, iii. p. 1590.

With Κόκκαλος cf. Κοκκάλη, the name of a woman at iv. 19. Phillos occurs as a proper name in Anakreon. For the sense cf. *Apul. Met.* ix. 28 *vocat is duobus*

ἀρεῖτ' ἐπ' ὤμου, τῇ Ἀκέσῃ σεληναίῃ  
 δείξοντες; — αἰνέω τᾶργα, Κότταλ', ἃ πρήσσεις.  
 οὐ σοι ἐτ' ἀπαρκεῖ ταῖσι δορκάσιν παίζειν  
 ἀστράβδ', ὅκωσπερ οἶδε, πρὸς δὲ τὴν παίστην  
 ἐν τοῖσι προῦνίκοις χαλκίζεις φοιτέων; 65  
 ἐγὼ σε θήσω κοσμιώτερον κούρης  
 κινεῦντα μηδὲ κάρφος, εἰ τό γ' ἥδιστον.

61 ΑΚΕΣΕΩ cum accentu acuto super Ε prius P 62 ΚΟΤΤΑΑΑ-  
 ΠΡΗCCIC, A superscr. et postea per punctum deleto P 63 ταῖσι]  
 τῇσι Rutherford ΠΕΜΠΕΙΝ, AIZ superscr. m. pr. P 64 ΑCΤΡΑΒΔ  
 cum accentu acuto super Α et prius et posterius P 65 ΠΡΟΝΙΚΟΙCΙ P

*e familia validissimis quam altissime sublatο puero nates eius odoverberavit.*

61. τῇ Ἀκέσῃ σεληναίῃ. This expression is explained in Photios ii. p. 212 N., as being used ἐπὶ θαμνόντων καὶ βραδυνόντων. Αἰεσαῖος was a helmsman of Neileus, who always insisted on waiting for the full moon before setting sail, ἵνα ἐν φανὶ ὁ πλοῦς γένηται. The 'moon of Αἰεσαῖος' then came to mean a date like the 'Greek Kalends'; cf. Zenobios i. 41. L. speaks impatiently as the boys hang back, unwilling to help in punishing a school-fellow. The form Ἀεσαῖος is used by Zenobios. Ἀέσεω may be the gen. of Ἀέσεας (Attic and Decl.), but Smyth (*Ionian Dialect*, p. 634) gives reasons for taking the nom. as Ἀέσης.

62. δέξοντες. Cf. on i. 82. 'Do you intend to show him (produce him) on the full moon of Ak.?' Others take δεικνόναι = 'to strip' as a preliminary to the flogging; but this seems less probable. The dative τῇ Ἀκ. σεληναίῃ must be a dative of time-when, 'on the full moon,' as this is required by the passage in Zenobios: we can scarcely translate (with Crusius) 'do you mean to exhibit him (as a monster) to the full moon of Ak.?'

αἰνέω. Ironical: 'nice conduct this of yours.'

ἃ πρήσσεις. Note that the α is lengthened before πρ.

63. ἀπαρκεῖ. Cf. v. 6.

δορκάσιν. Cf. on v. 7.

παίζειν. The original reading is πεμπεύ, which is corrected by the first hand to παίζειν. πέμπευ has no other support than such phrases as πέμπευ ψολόεντα κεραυνόν in Homer, which give no parallel to the dative. παίζειν, on the

other hand, is the natural word to use where a particular game is referred to. Crusius is almost alone in retaining πέμπευ. The fact that παίστην stands at the end of the next verse is not enough to condemn παίζειν.

64. ἀστράβδα. The meaning is uncertain. Probably it = ἀστρεπτή, ἀμεταστρεπτή, 'without turning the back,' i. e. 'continually': so Diels, Headlam, Daniellson. For the form of the adverb cf. κύβδα, κρύβδα. The word has also been taken as (1) 'without shaking' = ἀστραβός, (2) from ἀστράπτειν, 'blitz-artig' (Crusius), *fulminis instar* (Zielinski), (3) from ἀστράβη, 'riding on the back of the hand' (Tucker), (4) *incorrupte* (Bücheler).

In the MS. there is an accent on both the first and the second syllable of the word. Meister shows that the word was accentuated by the grammarians both as ἀστραβδα and as ἀστραβδά, whence with elision ἀστράβδ'. The MS. gives both ways.

ὅκωσπερ οἶδα. 'Like your school-fellows,' vs. 59-60.

παίστην. Cf. on v. 11.

65. προῦνικοις. See on v. 12.

χαλκίζεα. See v. 6: and, for the metre, i. 21.

φοιτέων. This goes with πρὸς τὴν παίστην. Kottalos goes regularly to that low haunt; perhaps the word φοιτέων may be used with regard to its meaning of 'going to school'; cf. Ar. *Knight* 1235, Plat. *Prot.* 326 C (*συμφοιτήης*), Plat. *Euthyd.* 272 D, and (used absolutely) Ar. *Clouds* 916, 938. Κότταλος φοιτᾷ—not, however, to school, but—πρὸς τὴν παίστην.

66 sq. κοσμιώτερον κούρης. 'Quieter than a girl,' and

κινεῦντα μηδὲ κάρφος. 'Not stir-

κοῦ μοι τὸ δριμὺ σκύλος, ἢ βοὸς κέρκος,  
 ᾧ τοὺς πεδήτας κάποτάκτους λωβεύμαι ;  
 δότω τις εἰς τὴν χεῖρα πρὶν χολή(ν) βῆξαι.

70

ΚΟ. μὴ μὴ ἱκετεύω, Λαμπρίσκε, πρὸς σε τῶν Μουσέων  
 καὶ τοῦ γενείου τῆς τε Κουτίδος ψυχῆς,

70 ΔΟΤΩ cum paragrapho subscr. P  
 ΧΟΛΗ P: χολῇ Hicks: σχολῇ Ribbeck  
 scr. ut videtur P μὴ μ' ἱκετεύω Bücheler  
 superscr. m. pr. P 72 ΤΩΝ ΓΕΝΕΙΩΝ, OY bis superscr. m. pr. P  
 ΚΟΥΤΙΔΟΣ, T superscr. m. rec. 3 P

χολήν Rutherford, Crusius:

71 ΙΚΕΤΕΥΩ, OY super-

ΠΡΟCΠΡΙCΚΕ, ΛΑΜ

72 ΤΩΝ ΓΕΝΕΙΩΝ, OY bis superscr. m. pr. P.

ring so much as a twig (chip). These two expressions are proverbial, and occur in almost the same form together in Ar. *Lysistrata* 474 ἐπεὶ θέλω γὰρ σωφρόνως ὥστε κόρη καθῆσθαι, | λυτούσα μηδέν ἐνθαδὶ, κινούσα μηδὲ κάρφος. Probably the passage of Aristophanes was in Herodas' mind when he wrote *vv.* 66 sq.

μηδὲ κάρφος κινεῖν is used, says Suidas, ἐπὶ τῶν ἡσυχῶν: cf. i. 54. The use of μηδὲ for οὐδὲ is noteworthy. It is due to the fact that κινεῖντα = ὥστε κηῖσαι.

εἰ τό γ' ἤδιστον. 'If that is the course you mean to take.' If Kottalos means to defy authority, L. will do his best to correct him.

68. τὸ δριμὺ σκύλος. 'The tawse': further explained by ἢ βοὸς κέρκος. There seems to be no place, besides this, where the υ of σκύλος is long. Hence some read σέυτος.

69. πεδήτας. Cf. v. 96. ἀποτάκτους. 'Disobedient,' 'unruly.' Crusius takes it as 'put by themselves' for punishment. There was a separate place in the schoolroom where the caning took place (*Philol.* li. p. 315).

λωβεύμαι. Of corporal punishment, cf. v. 73.

70. πρὶν χολῇν βῆξαι. The reading of P is πρὶν χολῇ βῆξαι. Palaeographically it is easier to read χολῇ than χολήν, for | could more easily fall out than N: but I prefer χολῇν βῆξαι as a synonym for χ. ἑμῶν, found in Plutarch, *Symp.* vii. 8. Ribbeck's conjecture, πρὶν σχολῇ βῆξαι, 'before I have time to cough, is attractive: cf. βῆξον ἢ πτύσσαι, Epikr. C. A. Fr. 3. 20. (ii. p. 283): also Theokr. xxix. 27 γηραλέοι πέλομες πρὶν ἀποπτύσαι.

71. μὴ μὴ ἱκετεύω. The diphthong eu is scanned as short here. Büch.

compares Hipponax fr. 22, and such forms as σκαῖσαι (for σκαῖνσαι), σκαοθήκη, ἀναπεί, ἀτού, ἐατῶ. Reinach, *Épigr.* p. 261.

Λαμπρίσκε. This is the corrected reading of P, which had at first προσπρίσκε, the scribe having begun to write πρὸς too soon: cp. ii. 38 ἀπροσθε, where α is due to ἀνδρος which follows. Corrections of the text which have been proposed are of four kinds: -

(1) transposition: πρὸς σε Μουσέων, Λαμπρίσκε (Nicholson).

(2) Λαμπρίσκε replaced by a short Kose-name such as Λάμπρε or Πρίσκε (Bücheler, Rutherford).

(3) Λαμπρίσκε rejected as a gloss: πρὸς σε πρὸς σε τῶν Μουσέων (Blass).

(4) ἱκετεύω corrected to ἱκετέω (Crusius, who compares τροφεύω: τροφέω). I see no reason to doubt that -eu- could be scanned as short before a vowel. We must elide the vowel of the second μῆ, Bücheler proposes μῆ μ' ἱκετεύω, με being placed early in the sentence in anticipation of v. 73, μῆ τῷ με δριμύ κτλ.

Over the eu of ἱκετεύω are two letters which Kenyon thinks may be ου, a correction really belonging to the next line (γενείου) and washed out when the mistake was seen.

72. τοῦ γενείου. The MS. had at first τῶν γενείων, an error due perhaps to the gen. pl. Μουσέων. The regular formula is πρὸς τοῦ γενείου, not πρὸς τῶν γενείων (Blass). The correction is made by the first hand.

Κουτίδος. This person was probably a female relative of Lampriskos, perhaps his daughter: compare the appeal made to Kydilla at v. 69 sq. Over the letter υ is written in a later hand τ, making Κοττίδος, gen. of Κοττίς, which some take to be a pet name for Κότταλος. Cf. Δημῶ Κοττίας, P.-H. 355. Bücheler



μὴ τῷ με δριμεῖ, τῷ 'τέρφ δὲ λώβησαι.

ΛΑ. ἀλλ' εἰς πονηρός, Κότταλε, ὥστε καὶ περνὰς  
οὐδεῖς σ' ἐπαινέσειεν, οὐδ' ὅκως χώρας 75  
οἱ μὲς ὁμοίως τὸν σίδηρον τρώγουσιν.

ΚΟ. κόσας, κόσας, Λαμπρίσκε, λίσσομαι, μέλλεις  
ἐς μεν φορῆσαι — ;

ΛΑ. μὴ 'μέ, τήνδε δ' εἰρώτα.

ΚΟ. τατᾶ, κόσας μοι δώσεται ;

ΜΗ. εἰ τί σοι ζῶην,

74 εἰς] IC cum signo - et accentu gravi super I P ΠΕΡΝΑC cum  
accentu gravi super ΕΡ P 75 ΟΚΩC, ΟΥ superscr. m. rec. 3 P  
76 ΟΙ cum paragrapho subscr. P 78 post ΦΟΡΗCΑΙ spatium 79  
ΤΑΤΑ cum signo - super Α prius et accentu ~ super Α posterius P εἰ  
τί σοι] ITICΟΙ cum signo - et accentu acuto super I primum, necnon  
accentu acuto super I alterum P ΖΩΗΝ cum puncto super N P

reads τῆς τε κοττίδος ψυχῆς, and translates *per capitale tuum ingenium* (κοττίς is a Doric word = κεφαλή).

73. 74. This word is out of its proper place (cf. vii. 126, note). Kottalos is excited and frightened.

τῷ 'τέρφ. For the aphaeresis cf. Ar. *Peace* 253 χρῆσθαι 'τέρφ. The δριμύ σκύλος was a *lydas* ἀστραγαλός (Athen. iv. 152 F) or μάστις πολυαστράγαλος (*Antik. Pal.* vi. 234), i.e. a whip on which bones were strung as on a knout.

λώβησαι. This is not to be taken with μή, to which we must supply λωβήσῃ (subj.) out of λώβησαι.

74. εἰς. P has ἔς: cf. *Intro.* ch. IV.

περνὰς. In P this is accentuated *πέρνας*, i.e. *πέρνας* (and not *πέρνας*). 'Even if he were selling you as a slave, a man could not say a good word for you,' i.e. though he had every inducement to make the most of your virtues, he could not praise you.

75. ἐπαινέσειεν. *ἐν* is omitted: cf. v. 75 καὶ τίς οὐκ ἀπαντῶσα | ἐς μεν δικαίως τὸ πρόσωπον ἐμπνέει; The usage, found in Homer (e.g. *Odyssey*, iii. 231), is a feature of Alexandrian Greek: cf. Schneider, *Callimachea*, i. 358, 400, who quotes Ap. Rhod. i. 767; Theokr. ii. 34, viii. 91, &c.

οὐδ' ὅκως χώρας κτλ. 'Not even in the land where mice eat iron as readily (as anything else)': i.e. in a region where there is so little food that mice are driven to eat iron; a sort of fabulous land (Crusius, *Unters.* p. 72). Cf.

Seneca, *Apokolokyntosis* 7 *venisti hic* (to Hades) *ubi mures ferrum rodunt*: cf. on i. 9. For ὅκως = 'where' cf. the use of *ὅς* at Theokr. i. 13, v. 101, 103; also *ut* in Catullus xl. 3. ὅκως χώρας = *ubi terrarum* (partit. gen.). It is probable that the island Gyaros is alluded to in the text. It was a wretched spot, to which exiles were often sent by the Roman emperors. Cf. Juvenal, i. 73, x. 170; Tac. *Ann.* iii. 68, &c.; and for earlier times Antigonos of Karystos (*ap. Steph. Byzan.* s. v. Γύαρος), who says of it *ἐνταῦθα οἱ μύες διατρώγουσι τὸν σίδηρον* (*Philologus*, li. 177 sqq.).

76. ὁμοίως. 'Like ordinary food.'

77. κόσας, sc. *πληγὰς*: cf. on v. 33, and see ii. 53.

78. ἐς μεν φορῆσαι, sc. τὸ νῦτον. The sentence is interrupted.

For the position of μεν cf. v. 76. The aorist infin. after μέλλεις is noticeable. See Giles, *Manual of Comparative Philology*, p. 479 (note). The aor. infin. in this usage denotes instantaneous action, as opposed to the pres. infin. which expresses continuance of the action. The existence of μέλλω with the aor. infin. in Attic is proved by passages such as Aisch. *P.* V. 625, Eur. *Ion* 760, where emendation to the pres. or fut. is impracticable. Some authors, like Pindar, avoid the fut. infin. altogether with μέλλω, and so Herodas; cf. *v.* 92 sq. τήνδε. Metrotine.

79. τατᾶ. Probably this is a nursery word: cf. τατί, v. 69, and ταταλίζει,





### EROTES AS SHOEMAKERS

(See vii. 94)

Wall-painting from Herculaneum, now in the National Museum at Naples.  
Baumeister, *Denkmäler*, III. fig. 1651.



### FLOGGING-SCENE

Wall-painting from Herculaneum, now in the National Museum at Naples.  
Baumeister, *Denkmäler*, III. fig. 1653.

- φέρειν ὅσας ἂν ἡ κακὴ σθένη βύρσα. 80  
 ΚΟ. παῦσαι, ἱκαναί, Λαμπρίσκε.  
 ΛΑ. καὶ σὺ δὴ παῦσαι  
 κάκ' ἔργα πρήσσω.  
 ΚΟ. οὐκέτ', οὐχί (τι) πρήξω,  
 ὄμνυμί σοι, Λαμπρίσκε, τὰς φίλας Μούσας.  
 ΛΑ. ὅσσην δὲ καὶ τὴν γλάσσαν, οὗτος, ἔσχηκας.

80 ΦΕΡ ΟCΑC, ΕΙΝ superscr. m. pr. et lineola ad init. apposita P CΘΕΝΗI BΥΡCΑI in utroque verbo I deletum habet P 81 ΠΑΥCΑI cum paragrapho subscr. P: post ΠΑΥCΑI, etiam post ΛΑΜΠΡΙCΚΕ spatium 82 ΠΡΗCΩΝ, altero C superscr. m. pr. P οὐχί τι πρήξω Ellis: ΟΥΧΙΠΑΙΞΩ, PH superscr. m. pr. P οὐκέτ' οὐκέτι πρήξω Rutherford 83 ΟΜΝΥΜΙ cum paragrapho subscr. P σοι] ΛΟΙ, C superscr. m. pr. P: scribae oculus ad init. voc. seq. aberravit 84 ὅσην ex v. 8 Bücheler ΕCΧΗΚΕ, AC superscr. m. rec. 2 P

i. 60 (note). Others take it to mean (1) an exclamation of pain, cf. *ταῦται*; or (2) the sound of blows (German *patsch*, Büch.).

The sign over the first α seems to be the grave accent written somewhat flat, or as Ludwich takes it (*Berl. Philol. Woch.* 1892, 642), it indicates the quantity of the vowel.

ἴδωσεν'. Note the plural. K. addresses both Lampriakos and his mother. Metrotime alone answers.

εἰ τί σοι ζῆν. Cf. on v. 57. These words should be given to Metrotime; 'as you hold me dear, receive as many as your ugly hide will stand.' The phrase εἰ . . . ζῆν is used ironically; 'if you love me . . . bear these strokes for my sake.'

In the MS. we have ζῶν (without ι), and there is a dot over ν to cancel that letter. But the reading εἰ τί σοι ζῶη would not give a satisfactory sense, whether we assign the words to K. or to M. ('while your life holds out'): and it is probable that the difficulty of the construction εἰ . . . ζῆν led to an attempt at emendation.

80. φέρεν. Inf. for imperative.

Most editors take φέρεν as dependent on σθένη, and make the sentence take the form of a direct answer to ὅσας μοι δώσεν', i.e. (δύσμεν) ὅσας ἂν ἡ κακὴ βύρσα σθένη φέρεν. But φέρεν on that supposition is out of its proper place in the sentence, and the corruption of v. 80 in P is not explained: whereas ΦΕΡ = φέρε is a natural corruption of φέρεν = imperative.

ἡ κακὴ. Cf. on v. 4.

The word βύρσα was first written *βυρσαι*; the scribe drew his pen through the I and then (by mistake) through the I of CΘΕΝΗI as well. For the irregularity of the MS. in regard to iota see *Introd.* ch. IV.

81. ἱκαναί, sc. πλεγαί, 'enough, have done.'

82. πρήσσω. For the η v. ii. 39.

οὐκέτ' οὐχί τι πρήξω. P has οὐκετ' οὐχί παῖω: for this form of the fut. of παῖω cf. *Anth. Pal.* xii. 211. πρήξω is a correction of παῖω. The letters τι were lost before π, as frequently happens in MSS.

Rutherford reads οὐκέτ' οὐκέτι πρήξω, sc. κατὰ ἔργα. But this involves a change of οὐχί in the manuscript reading.

83. ὄμνυμι. This takes, as usual, the accus. of the deity by whom the oath is taken; cf. vii. 31 ὄμνυμι πάνθ' ὅς' ἐστ' ἱρά. σοι is dat. *ethicus*.

τὰς φίλας Μούσας. Cf. v. 1. φίλας is somewhat insincere; cf. v. 98.

84. This verse is found also at v. 8, with ὅσην for ὅσσην.

γλάσσαν. An Ionic form, connected with γλῶσσα, γλῶχῃ: Brugmann, *Griechische Grammatik* (Iwan Müller, *Handbuch*), pp. 33, 182. Found seven times in Her.; γλῶσσα occurs once (vi. 41).

οὗτος. Cf. v. 63. αὗτη is similarly used, iv. 42, 55.

ἔσχηκας. Strictly, 'you have acquired.' To explain the tense it may be suggested that K. has improved his

- πρός σοι βαλέω τὸν μὲν τάχ', ἣν πλέω γρύξῃς. 85  
 ΚΟ. ἰδού, σιωπῶ· μή με, λίσσομαι, κτείνῃς.  
 ΛΑ. μέθεσθε, Κόκκαλ', αὐτόν  
 ΜΗ. οὐ δ(εῖ σ') ἐκλήξαι,  
 Λαμπρίσκε, δέῖρον δ' ἄχρῃς ἥλιος δὺς ᾗ.  
 ΛΑ. . . . .  
 ΜΗ. ἀλλ' ἐστὶν ὕδρης ποικιλώτερος πολλῶ, 90  
 καὶ δεῖ λαβεῖν νιν κατὰ βυβλίῳ δῆκον

85 ΠΡΟC cum paragrapho subscr. P 86 ΙΔΟΥ cum paragrapho subscr. P  
 subscr. P 87 ΜΕΘΕCΘΕ cum paragrapho subscr. P post ΑΥΤΟΝ  
 spatium οὐ δεῖ σ' ἐκλήξαι Pearson: ΟΥΔΕΚΛΗΞΑΙ P: οὐ σε δεῖ λῆξαι  
 Bücheler: οὐδ' ἂν ἐκλήξαι Rutherford 88 ΛΑΜΠΡΙCΚΕ cum para-  
 grapho subscr. P ΔΕΙΡΟΝΑΧΡΙC, Δ superscr. m. rec. 3 P δὺς ᾗ  
 Meister: ΔΥΧΙ P: δὴν Rutherford: post v. 88 excidit ut videtur versus  
 qualis hic est: ἀλλ' ἀντέχειν ὁ παῖς οὐδέτ' ἰσχύει, nempe Lamprisco  
 tribuendus; cf. Headlam C. R. xiii. p. 152 90 ἀλλ' ἐστὶν ὕδρης . . . ἀνα-  
 γνῶναι Metrotimae dedit Headlam, Lamprisco Bücheler: ἀλλ' ἐστὶν . . .  
 πολλῶ Lamprisco, καὶ δεῖ λαβεῖν μιν . . . ἄλλας; Metrotimae, εἰκοσὶν γε . . .  
 ἀναγνῶναι Lamprisco, reliqua Metrotimae tribuit Meister: ἀλλ' ἐστὶν  
 . . . λαβεῖν μιν Lamprisco, κατὰ βυβλίῳ κτλ. usque ad Mimi finem Metrotimae  
 tribuit Rutherford

quality of talkativeness by practice; but the sense does not much differ from that of ἔχεις: Introd. ch. V. 2. B. 5. b. v. P had ἔσχηκε, οὐτος being inadvertently taken as nom. not voc.; the 3rd sing. was afterwards corrected to the 2nd.

85. πρὸς σοι βαλέω. For προσβαλέω σοι: cf. v. 5.

μὲν. 'Gag.' There is it seems no other instance of this use quoted; but cf. βοῦς (Aisch. Agam. 36; Theogn. 815).

γρύξῃς. Cf. on v. 37.

87. μέθεσθε κτλ. Though only Kokkalos is mentioned by name, all three boys (vv. 59 sq.) are meant. Cf. ἔζεσθε Μητροί, vii. 14. Virg. Aen. ix. 525 vos, o Calliope, precor adspirare canenti.

οὐ δεῖ σ' ἐκλήξαι. P has οὐδεκλήξαι, which has been corrected in various ways to make sense and to scan. It is simplest to assume that ΕΙC has dropped out before ΕΚ, as is often the case, we shall then have οὐ δεῖ σ' ἐκλήξαι (for the scansion cf. on i. 21).

It is noticeable that the MS. has εἰ for ἰ at this point; thus κτείνῃς (v. 86), δέῖρον (v. 88) as against δέρον (v. 3): Pearson, in *Classical Review*, v. p. 484.

88. δέῖρον. Cf. v. 3.

ἄχρῃς . . . δὺς ᾗ. For the construction with ἄχρῃς cf. on v. 4. The reading

of P is δουσι. We want an aorist rather than a present, and δὺς ᾗ (Meister, Crusius), a periphrastic construction, is preferable to δύσῃ, as the 1st aor. is only used transitively. Rutherford reads δὴν pres., donec sol occidat.

90. ὕδρης ποικιλώτερος. 'With more tricks than a hydra,' a proverb applied to the cunning: cf. Ps. Diog. 372, 669 ποικιλώτερος ὕδρας ἐπὶ τῶν δολερῶν.

The question as to how we should apportion vv. 88-93 among the various speakers is, as Headlam says, 'the most baffling thing in Herodas.' I may refer to his admirable statement of the difficulties, C. R. xiii. 153. Of the two solutions which he proposes I have adopted that which he puts first. A deprecatory answer by Lampriscos has been lost after v. 88: cf. on vi. 94. L. is merciful, but M. insists on twenty more lashes, however well K. may be going to read his book. This remark must be in reply to a suggestion of L. that he should be let off the rest of the punishment. If v. 90 is given to L., ὕδρης ποικιλώτερος must refer to K.'s back, which had become black and blue. The application of the proverb as given above is against this.

91 sq. κατὰ βυβλίῳ. 'For his book,' i. e. for neglecting it in the past. Weil renders it *penché sur un livre*.

τὸ μηδέν, ἄλλας εἰκοσὶν γε, καὶ ἦν μέλλῃ  
αὐτῆς ἄμεινον τῆς Κλεοῦς ἀναγνῶναι.

ΚΟ. ἰσοφ. ΛΑ. λάβοις τὴν γλάσσαν ἐς μέλι πλύνας.

ΜΗ. ἐρέω ἐπιμηθέως τῷ γέροντι, Λαμπρίσκε, 95  
ἐλθοῦς ἐς οἶκον ταῦτα, καὶ πέδας ἦξω  
φέρουσ', ὅκως νιν σύμποδ' ὤδε πηδεῦντα  
αἱ πότναι βλέπωσιν, ἃς ἐμίσησεν.

92 ΜΗΔΕΝ, Θ superscr. m. rec. 3 P 93 ΚΛΕΟΥC cum accentu ^  
super Y P 94 ΙCCAI cum accentu ^ super AI P: post hoc vocab.  
spatium λάβοις... πλύνας Lamprisco tribuit Crusius γλάσσαν Kenyon:  
ΙΛΑCCAN P 98 αἱ πότναι Danielsson: Αἱ ΠΟΤΝΙΑΙ P

ἴσκειν τὸ μηδέν. 'A mere nothing.'  
θήκει is habitually added to excuse  
οὐδείς or πᾶς: cf. v. 24 θήκει πάντα  
(Headlam). Other meanings suggested  
for τὸ μηδέν are (1) 'at least,' but this  
would be τοῦλάχιστον; (2) 'the good  
for nothing': this would require τὸν  
μηδέν: cf. Soph. *El.* 1166.

93. ἀναγνῶναι. On the aor. infin. with  
μέλλω cf. note on v. 78.

94. ἰσοφ. This is given by the  
grammarians as an exclamation of  
malicious triumph at another's failure  
(ἐπιχαριεὺς ἐπιφάνημα ἐπὶ τῶν ἀπολα-  
χόντων): or, as Danielsson puts it,  
*Interjektion der Schadenfreude*. We  
may suppose that K. runs off putting  
his tongue out at the schoolmaster.  
This would help to explain the follow-  
ing words.

λάβοις κτλ. 'The sooner you put  
your tongue in honey the better.' Λάβοις  
seems to have something of the sense  
of οὐκ ἂν φθάνοις. 'Do a thing secretly,  
before you are noticed,' is much the  
same as 'do it quickly.'

ἐς μέλι πλύνας. The reading μέλι is  
quite sound, and not to be changed (as  
e. g. to μέλαν = ink). K. is advised to  
wash his tongue in honey, so that he

may stand a better chance of mollifying  
his master. Plaut. *Truc.* 176 in *melle*  
*sunt linguae sitae vestras*.

Crusius thinks there is a reference to  
boys being stung by bees when in search  
of honey; but this is farfetched and  
hardly to be got out of the Greek.

πλύνας. πλύνειν is here used in the  
sense of βρέχειν or βάπτειν: cf. iv. 17 note.

95. ἐπιμηθέως. From ἐπιμηθής,  
'thoughtful,' Theokr. xxv. 79; hence  
the advb. 'carefully.'

τῷ γέροντι. The father of K., men-  
tioned v. 32.

96. ταῦτα. With ἐρέω, v. 95. This  
new offence of K. (rudeness to his  
master) will have to be reported to  
his father.

97. σύμποδ' ὤδε πηδεῦντα. The  
words are said in banter; with his feet  
tied he could struggle, but could not  
jump or run: σύμποδα πηδεῦντα form an  
oxymoron (E. L. Hicks, in *Classical*  
*Review*, vol. v. p. 353).

ὤδε = 'here': cf. ii. 98. For πηδᾶν  
cf. Kallim. *fr.* 43 ὀρχήσασθαι, also in an  
ironical sense.

98. αἱ πότναι. The Muses look  
down from the walls upon the struggles  
of K.; v. on v. 1.

# IV

## ΑΣΚΛΗΠΙΩΙ ΑΝΑΤΙΘΕΙΣΑΙ ΚΑΙ ΘΥΣΙΑΖΟΤΣΑΙ

This piece describes a visit paid by two women, Kynno and Kokkale, to the altar and temple of Asklepios in Kos. They are accompanied each by a female slave; and they begin by an invocation to Asklepios, his parents (Apollo and Koronis), his wife, sons, and daughters, and other allied divinities. The offering is then made. It is a cock—the poor man's gift—and the favour of the god is besought.

The religious rite finished, the women turn to examine certain statues, singling out for observation and comment figures of a realistic character. They pass eventually into the temple, where they admire some paintings by Apelles, 'the Ephesian,' who is warmly defended against his detractors by Kynno. The sacristan (*νεωκόπος*) then announces that the sacrifice has been accepted by the god, and his favour secured. The worshippers withdraw, after what appears to be a slight altercation with the sacristan, who is dissatisfied with the smallness of his perquisite. The action seems to be laid shortly before dawn: see line 54.

That the scene is laid in Kos seems plain from v. 2 (*Κῶν γλυκῆν*). None of the other seats of the worship of Asklepios mentioned in the context has an epithet attached to it save Kos, which is named with a special affection. At iv. 30 we have the phrase *πρὸς Μουσίων*, which, as we have seen (Introd. to Mime I), is appropriate in a Mime dealing with Kos. Again, the proper names in this piece all point to Kos, as has been shown by Gurlitt. This scholar also endeavours to fix the date of Mime IV from vv. 26-7, 37-8, 76-8, and concludes that we should probably place it between 270 and 260 B.C. (*Arch.-epigr. Mittheil. aus Ost.-Ungarn*, xv. 169); see Introd. ch. I. Cf. also R. A. Neil, *C. R.* vol. vii. 1893, pp. 314 ff.

Diels points out that the Mime gives the view of art and its mission prevalent at the time; a high value was set on portraiture, truth to life, and realism of presentation.

For the *Ἀσκληπιεῖον* of Kos cf. Strabo, xiv. p. 657; Aristeides, xxxviii. 15 (Keil). Both of these writers base their accounts on personal observation. See also Introd. ch. I on recent excavations. The works of art contained in the temple have been discussed by A. S. Murray (*C. R.* v. 1891, p. 389), and Waldstein (*C. R.* vi. 1892, p. 136); also by Gurlitt in the article referred to above, and Diels *Ueber die Mimiamben des Her. und ihre Beziehung zur Alexandrinischen Kunst* (*Berl. Archäol. Gesell.* Nov. 1891).

The most celebrated *Ἀσκληπιεῖον* was in Epidauros: cf. Paus. ii. 27. 2 (Frazer); also Prof. P. Gardner's *New Chapters in Greek History*, p. 357, for the recent excavations. The method of cure, called *ἐγχομήσις*, consisted in making the patient pass a night in the temple: during sleep the god disclosed the means of cure in a dream, which was then interpreted by the priests. The patients offered up votive tablets (v. 19) giving a short account of the treatment: cf. *C. I. G.* 59. 80 a-d, and Starkie on *Ar. Wasps* 123.

There are three speakers in the piece, viz. Kokkale, Kynno, and the sacristan (*νεωκόπος*). Kynno is the elder of the two women who visit the temple, Kokkale is her young friend, who has just recovered perhaps from an illness, and makes an appropriate offering of a *πῖναξ*, or votive tablet.

Kynno has visited the temple before. She speaks in a tone of authority even to Kokkale, and very harshly to her own slave, Kydilla. Kokkale has also a slave in attendance, Kottale (v. 88).

ΚΟΚΚΑΛΗ ΚΥΝΝΩ ΝΕΩΚΟΡΟΣ

ΚΟ. Χαίροις ἀναξ Παίηον, δς μεδεῖς Τρίκκης,  
καὶ Κῶν γλυκῆαν κῆπίδανρον ῥκηκας,  
σὺν καὶ Κορωνίς ἥ σ' ἔτικτε κῶπόλλων  
χαίροιεν, ἥς τε χειρὶ δεξιῇ ψαύεις

1 *υμ.* 1-18 Kokkalae tribuit Mekler, Kynnoni Kaibel, Philae W. Schulze  
2 *γλυκείαν* Rutherford 3 *ΧΩΠΟΛΛΩΝ*, K deinde ex X m. pr. facto P  
4 *ΧΕΙΡΙ* cum puncto super E P

The distribution of the text among the various speakers is based on the manuscript readings at *υμ.* 19, 88, where *v.* notes. Many scholars rashly assume that in the latter passage *Κοττάλη* is due to an error of the scribe, and should be *Κοκκάλη*; and that Kokkale is the name of the slave in the attendance on Kynno's friend. But (1) the offering of the *τινάξ* (*v.* 19) should surely be made by the worshipper, and not by a slave; (2) the friend is left without a name. To avoid the latter objection some take *φίλη* at *υμ.* 27, 39, 72, as a proper name, *Φίλη*. It is argued, as by Palmer (*Hermaethena*, viii. 250), that while Kynno addresses her friend as *φίλη* (at *υμ.* 39 and 72), the latter never calls Kynno *φίλη* only, but *Κυννοί*, *Κυννί*, *Κύννα*, or *φίλη Κυννοί*. But there is in my opinion one case where Kynno is called *φίλη* only, viz. at *v.* 27 (*g. v.*) The passage where this occurs could have been spoken only by Kynno's friend, who is full of wonder and curiosity. Kynno has been at the temple before: why should she break out excitedly in admiration of a work she had seen already? Moreover such conduct would be by no means in keeping with her character. She is brief, curt, downright. Witness her rude reply when asked a simple question at *v.* 23: also her angry tone in regard to the detraction of Apelles. She is made somewhat dour in order to form a contrast with her young and excitable companion. At verse 27 therefore the friend addresses Kynno as *φίλη*. Now it would be very confusing if *ΦΙΛΗ* in the vocative could mean indifferently Kynno or her friend. Hence the view that the friend's name is *Φίλη* must be rejected. Her name I believe to be *Κοκκάλη*, and she has a slave *Κοττάλη* (*v.* 88). There is no more reason to object to the names *Κοκκάλη* and *Κοττάλη* occurring in the same Mime than there is in the case of *Κόκκαλος* and *Κότταλος* (Mime iii).

1. *Παίηον*. Also at *υμ.* 11, 81, 82, 85. At *v.* 26 we find *δ Παίων*.

*μεδεῖς*. A Homeric word: cf. *μεδίων*, *μεδίουσα*; also in inscriptions (in prose) sometimes. We should accentuate it *μεδεῖς* (*μεδέις*), and not *μέδεις* as it appears in most texts (Schulze).

*Τρίκκης*. Cf. ii. 97.

2. *γλυκῆαν*. *Introd.* ch. V. 2. A. vi. The form in *-ῆαν* for *-εῖαν* is suitable to the religious solemnity of the language: cf. on *v.* 84 (*ἱασί*).

*Ἐπίδανρον*. A famous seat of the worship of Asklepios. Excavations have been conducted there in recent years, and a large number of inscriptions and *ex voto* offerings discovered, proving that the place was somewhat like Lourdes or Loretto, to which thousands resorted to be healed of their diseases. Herzog (*Koische Forschungen*, pp. 174 sqq.) has shown that in Herodas there are traces of a reaction against the power and fame of Epidauros as a seat of the worship of Asklepios. Thus, in *Her.* ii. 95-8 there is no mention of Epidauros, only of Trikka, the original home of Asklepios. At *iv.* 1 sqq. the order is Trikka, Kos, Epidauros.

*ῥκηκας*. Scarcely different from *οίκεις*: *v.* on i. 33, iii. 84.

3. *σὺν*. With *χαίροιεν*: cf. iii. 5, &c.

*Κορωνίς*. Cf. Pindar, *Pyth.* iii. 25 sqq.

*ἔτικτε*. The imperfect tense of this verb is used where we should expect the aorist: cf. *μήτερ δ' μ' ἔτικτες*, Aesch. *Eum.* 321. The difference seems to be: *ἔτικτε* = 'she was thy mother'; *ἔτεκε* = 'she bare thee,' that is, *ἔτικτε* expresses the continuance of the relation, *ἔτεκε* is a true aorist.

*κῶπόλλων*. There is a double crasis here, for *κῶπόλλων* = καὶ δ' Ἀπόλλων: cf. Theokr. i. 109 *χῶδωνις*. For *κ-* (Ionic) instead of *χ-* cf. on iii. 13.

4. *ῥς* . . . *ψαύεις*. This is the usual construction of *ψαύω*. For *v.* 75 see note. We must suppose that there was



Ὑγία, κῶνπερ οἶδε τίμιοι βωμοί, 5  
 Πανάκη τε κῆπιώ τε κῆσιw χαίροι  
 χοὶ Λεωμέδοντος οἰκίην τε καὶ τεῖχῃ  
 πέρσαντες, ἱητῆρες ἀγρίων νοσίων,  
 Ποδαλείριός τε καὶ Μαχάων χαιρόντων,  
 χῶσοι θεοὶ σὴν ἐστίνῃ κατοικεῦσιν 10  
 καὶ θεαί, πάτερ Παίηον' ἔλεψ' δεῦτε  
 τοῦ ἀλέκτορος τοῦδ' ὄντιν' οἰκίης τοίχων

5 Ὑγία κῶνπερ Blass: ΥΓΙΑΤΕΚΩΝΠΕΡ cum diaeresis signo super l  
 posterius et coronide post K, necnon lineola ad init. apposita P 7  
 τεῖχεα Meister 11 ἸΔΕΩ, Λ superscr. m. pr. P 12 ΤΟΥΛΕΚΤΟΡΟΣ,  
 Ω superscr. m. rec. 3 P

a sculptured group of Asklepios and Hygieia, to which the phrase *χειρὶ δεξιῇ ψάνεις* refers. The god's right hand rests on Hygieia.

5. Ὑγία. P has ὕγια τε κῶνπερ. The *τε* has been added wrongly from v. 6. The *coronide* shows that *τε* κ(α) not *τεκ* (= *ετεκε*) is meant (Blass), or else simply marks elision: cf. ii. 83. Various forms of ὕγια are found in this piece. Here Ὑγια is possible: at v. 86 ὕγιη is probably right (= *salus*), though this reading gives an anapaest in the fifth foot. At v. 94 ὕγιης is found = *rain dénit* (v. note): at v. 95 we have ὕγιη in the same meaning: v. Smyth, *Greek Dialects: Ionic*, p. 624. For the worship of Ὑγία in Kos v. P.-H. 406.

οἶδε τίμιοι βωμοί. The article is not added after οἶδε owing to βωμοί being a predicate. βωμοί are 'altars,' or perhaps (as Meister) the pedestals of statues.

6. Πανάκη κτλ. On the worship of these daughters of Asklepios cf. Hippokr. *δρακος*, Littre, iv. 628 (Hygieia and Panakeia); Paton-Hicks, 30, 12; 345, 16 (Hygieia and Epione, or Epio).

Of Πανάκη a longer form Πανάκεια occurs, Ar. *Plut.* 702, and Ἰασὼ is used *ibid.* 701.

7. Λεωμέδοντος. King of Troy, who promised to Apollo horses of the famous breed of Tros, if he would build his city. When Laomedon broke his promise Apollo, assisted by his grandsons (v. 9), also by Herakles and Telamon, sacked Troy.

τεῖχῃ. *moenia*. Contrast τοίχων, v. 12 (*parietes*). It is possible that we should read τεῖχεα, a dissyllable.

9. Ποδαλείριος κτλ. Cf. *Iliad* ii. 731

'*Ἀσκληπιού δύο παῖδε, ἱητῆρ' ἀγαθὸν Ποδαλείριος ἦδ' Ἰαχάων*. Podalirios was apparently Karian in origin, Machaon was Thessalian (Thraemer, in Pauly-Wissowa, s. v. Asklepios).

10. χῶσοι κτλ. The gods and goddesses referred to are described elsewhere (cf. Paton-Hicks, 64) by the expression *θεοὶ σύνναοι, σύμβωμοι*: cf. Aisch. *Supp.* 222 *ἀνάκτων τῶνδε κοινοβωμίαν σέβασθε*.

11. ἔλεψ'. *λεω*, like *ελευνής* v. 82, is a regular word on such occasions: cf. *ἰλάσκομαι*. P had *ιδεω*, which was easily corrected (m. pr.) to *ελεω*. *δεῦτε* is used as the plural of *δεῦρο*, and is hortative with *δέξασθε* (*agite . . . accipite*); cf. vii. 70. Brugmann (*Griech. Gramm.* p. 533), compares *τήτε*, used by Sophron as the plural of *τή* (i. 82).

12. τοῦ ἀλέκτορος. The belief that the cock was sacred to Asklepios is a misconception, based partly on the well-known passage at the end of the *Phaedo*, where Sokrates calls upon Kriton to offer a cock to that god in token of his deliverance (from life's cares). It is clear from vv. 14 sqq. that the cock was sacrificed not as being sacred to Asklepios, but as the poor man's offering.

τάλεκτ'. (by a later hand) introduces a form of the *Doris severior*.

ἀλέκτωρ is an old word found in Kratinos, Plato *Comicus*, and Herodas (here and v. 16).

οἰκίης τοίχων. As τοίχων by itself means the walls of a house (v. on 7), either οἰκίης or τοίχων seems unnecessary, and some scholars, taking the former as a gloss, propose to substitute *δρόριον*: cf. Theokr. vii. 123 δ' ὄ' δρόριος . . . ἀλέκτωρ, *Anth. Pal.* xii. 137 ὄρθροβός (of the cock). The gen. is pos-



VOTIVE RELIEF TO ASKLEPIOS

*Mittheilungen des Archäol. Institutes*, 1877, Tafel xiv. Now at Athens.



κήρυκα θύω, τὰπίδορπα δέξαισθε.  
οὐ γάρ τι πολλὴν οὐδ' ἔτοιμον ἀντλεῦμεν,  
ἐπεὶ τάχ' ἂν βοῦν ἢ νευμένην χοῖρον 15  
πολλῆς φορίνης, κοῦκ ἀλέκτορ', ἡττρα  
νοῦσων ἐποιεύμεσθα, τὰς ἀπέψησας  
ἐπ' ἡπίας σὺ χεῖρας, ὦ ἀναξ, τεῖνας.  
ΚΤ. ἐκ δεξιῆς τὸν πίνακα, Κοκκάλη, στῆσον  
τῆς Ὑγίης. ΚΟ. μᾶ, καλῶν, φίλη Κυνοῖ, 20  
ἀγαλμάτων' τίς ἦρα τὴν λίθον ταύτην

16 ΑΛΕΚΤΟΡΙΗΤΡΙΑ cum coronide post P prius, accentu acuto super I prius, et puncto super I posterius P 18 ΧΕΙΡΑC cum puncto super E P 19 ἐκ δεξιῆς . . . τῆς Ὑγίης (v. 20) Kynnoni, μᾶ καλῶν . . . ὁ στήσας (v. 22) Kokkalae tributit Zielinski 20 ΥΓΙΗC P: Ὑγίης Meister MA cum accentu ^ super A P τῆς Ὑγίης' μᾶ, μᾶ' καλῶν κτλ. Rutherford 21 post ΑΓΑΛΜΑΤΩΝ spatium τὴν] ΤΟΝ, H superscr. m. pr. P

cessive (not objective, like e.g. φέγ-γους κήρυκα). But as Headlam remarks (C. R. xiii. 153) *oleihs* κτλ. is really no stranger than *ὄρνεις oleihs*, Babr. 17. 1. We learn from *Georron. Script.* p. 985, that the roosts were made upon the walls. Meister's *oleihs στοίχων* ('hours') is ingenious, but unconvincing.

13. τὰπίδορπα. The sacrifice, being so small, would provide the gods only with a kind of 'second course,' Lat. *mensae secundae*, not with a complete banquet.

14. πολλὴν κτλ. There is an allusion here to the proverb ἐκ πίθου ἀντλεῖν, Theokr. x. 13 (Schol. παροιμία ἐπὶ τῶν ἀφθόνων ἐχόντων); *minime multus nobis aut in promptu haustus est* (Bücheler). For the accus. fem. in this phrase cf. *ἴσθην τίσις, κενὴν ψάλλειν*.

15. ἐπεὶ. Cf. on ii. 72. νευμένην takes with it πολλῆς φορίνης in the next verse, 'loaded (well-covered) with plenty of fat.' For the gen. cf. Goodwin, *Gk. Gr.* § 1112. Cf. Od. iv. 134 *νῆματος ἀσκητοῖο βεβυσμένον*.

16. ἡττρα. This form, with which we may compare *θρέπτρα, σώστρα*, is known from Hesychios (ἱατρά· μισθοὶ θεραπείας) and the Inscriptions of Epidaurus. It is formed from *ἰάσμαι*, 'reward for healing.' P had at first *ἡττρα*: cf. critical notes on ii. 82; iii. 80; iv. 79.

17. ἐποιεύμεσθα. With *ἀν*, v. 15, an hypothesis unfulfilled in the present. τάς. Relative: cf. ii. 64.

ἀπέψησας. Used instead of the technical word *ἀπέμας*: 'the use of unfamiliar synonyms is part of H.'s method,' Headlam, C. R. xiii. 153, who compares iii. 94.

18. ἐπ' . . . τεῖνας. Cf. iii. 5. ἡπίας . . . χεῖρας. Cf. *ἡπια φάρμακα*, *Il. iv.* 218; *ἡπια φύλλα*, Soph. *Ph.* 698. ὦ ἀναξ. As *ἀναξ* had originally the digamma, this is hardly a case of hiatus: cf. on ii. 43 (*μέχρης ὁδὲ ἔσθ*).

19. ἐκ δεξιῆς κτλ. Cf. on v. 4. τὸν πίνακα. A votive tablet of painted terra-cotta, with a picture of the diseased limb, &c., upon it. Many *πίνακες* have been found at Corinth. Büch. however, takes it to mean 'a dish,' in which the *ἐπίδορπα* (v. 13) are offered.

Κοκκάλη. The name of Kynno's friend: v. Introduction to this Mime.

20. Ὑγίης. The first syllable is lengthened by the ictus.

μᾶ. V. on i. 85. For the gen. cf. *ὁ Πόσειδον τῆς τέχνης*, Ar. *Knights* 144: Goodwin, *Gk. Gr.* § 1129. ἀγαλμάτων is used of the statue of a god: that of a man (or woman) is *ἀνδρίας* (v. 36).

21. ἦρα. Called by Brugmann a Lesbian and Doric form (*Griech. Gramm.* p. 535). It is contracted from *ἦ ἀρα*.

τὴν λίθον. P had at first *τον λίθον*, *τον* being corrected by a later hand to *την*. ἡ λίθος = (1) some special kind of stone, as *Μαργήτης λίθος*, (2) a precious stone. In the sense of 'marble' λ. is mostly masc., but cf. *Παρία λίθος*, Theokr. vi. 38. See also on v. 34.

τέκτων ἐποίῃει καὶ τίς ἐστὶν ὁ στήσας ;

ΚΤ. οἱ Πρῆξιτέλεω παῖδες· οὐχ ὀρῆς κείνα  
ἐν τῇ βάσει τὰ γράμματα·; Εὐθύης δ' αὐτὰ  
ἔστησεν ὁ Πρήξωνος. ΚΟ. Ἰλεως εἴη 25  
καὶ τοῖσδ' ὁ Παιὼν καὶ Εὐθύη καλῶν ἔργων.  
ὄρη, φίλη, τὴν παῖδα τὴν ἄνω κείνην  
βλέπουσαν ἐς τὸ μῆλον· οὐκ ἐρεῖς αὐτήν,  
ἦν μὴ λάβῃ τὸ μῆλον, ἐκ τάχα ψύξει ;  
κεῖνον δέ, Κυνοῖ, τὸν γέροντα· πρὸς Μοιρέων, 30

22 ἐποίησεν Kenyon : ΕΠΟΕΙ P 24 post BACI spatium 25 Ἰλεως  
εἴη... δεισθῶ (v. 38) Kokkalae tribuit Zielinski : Ἰλεως εἴη... τὸν γέροντα  
(v. 30) Kynnonis amicae, πρὸς Μοιρέων (v. 30)... δεινὰ (v. 34) Kynnoni,  
rursus τὸν Βατάλης (v. 35)... δεισθῶ (v. 38) Kynnonis amicae tribuit Ruther-  
ford 26 Εὐθύη Rutherford : ΕΥΘΙHC P 27 κείνην] ΚΕΙΜΕΝΗΝ  
cum punctis super ME P 29 ψύξεν Bücheler 30 ΓΕΡΟΝΤΑ  
cum signo v super A P

22. τέκτων. 'Sculptor': cf. Soph. *Tr.* 768; Eur. *Alc.* 348.

ἐποίησεν. The use of the imperfect in this formula is first found apparently in the time of Alexander (L. and S. s. v. ποιεῖν). Cf. *Apelles faciebat aut Polyctetus* (Pliny, *N. H.* i. praef.).

ὁ στήσας. The dedicator, — ὁ ἀναθεῖς.

23. Πρῆξιτέλεω παῖδες. Kephisodotos and Timarchos: *Introd.* ch. I. Kephisodotos made a statue of Asklepios, which was afterwards brought to Rome (Pliny, *N. H.* xxxvi. 24), Stuart Jones, *Greek Sculpture*, pp. 164-166.

Portraits of Lykurgos (died 323 B.C.) and his sons, and of Menander (died 291 B.C.), by Keph. and Tim. are cited: Löwy, *Inscriptionen griechischer Bildhauer* (108-112).

24. βάσει. The pedestal, on which the names of the artists and the persons who dedicated the work were inscribed. In cases where the statue has disappeared, the pedestal often remains, and throws welcome light on the statements of ancient writers. So here: see *Introd.* ch. I.

αὐτῷ. The neuter refers to the whole group of statuary (τὰ ἀγάλματα, v. 21). Some would read αὐτὴν (τὴν λῆθον), supposing that αὐτῷ is a mistake due to the presence of αγάλματα just before.

26. καλῶν ἔργων. For the gen. indicating cause cf. Goodwin, *Gk. Gr.* § 1126. It is especially used with verbs expressing emotions: συγγιγνώσκειν αὐτοῖς χρεὶ τῆς ἐπιθυμίας, Plato, *Euthyd.* 306 C.

27. After inspecting the group just

mentioned the party singles out works in which scenes from life are vividly depicted. Herodas no doubt is partly expressing his own preference for the contemporary school of Realists in art, with whom, as we should infer from the style of his own work, he was much in sympathy. Waldstein in *C. R.* vol. vi. p. 136.

The first work is a figure of a girl straining to take from the hand of a second person an apple, which she follows with her eyes. For the reason given the group is probably a *genre* one. The girl has been taken to be one of the Hesperides, but without good cause.

28. ἐρεῖς. 'You would say.' This use of the future is peculiar. It occurs also at *vv.* 33, 57, 73 of this mime, and at *iii.* 35, vi. 59, the verb being always ἐρεῖς, -εῖ. The only other author where it occurs frequently is Theokritos, who has it four times, viz. at i. 150 (δοκασεῖς), vii. 36 (ὄνασεῖ), xv. 79 (φασεῖς), xxii. 64 (ἐρεῖς). We may notice that in two of these four cases the verb is one of saying (φασεῖς, ἐρεῖς). Also, at Theokr. i. 150 and xv. 79, the future occurs in descriptions of works of art. In Herodas, similarly, in three cases out of the six it is thus applied, viz. at *iv.* 28, 33, 57.

29. ἐκ... ψύξαι. Tmesis: cf. *iii.* 5. The subject is αὐτῇ, to be supplied from αὐτὴν. There is no need to correct to infin. ψύξαιν: cf. v. 33.

30. The old man cannot be in the same group as the boy and goose of v. 31, as suggested by Dr. A. S.





BOY STRANGLING GOOSE

After Boethos. Brunn-Bruckmann, *Denkmäler griech. und röm. Sculptur*, no. 433. Now in Capitoline Museum, Rome.

τὴν χηναλώπεκα ὡς τὸ παιδίον πνίγει  
 πρὸ τῶν ποδῶν γοῦν εἴ τι μὴ λίθος, τοῦργον  
 ἐρεῖς λαλήσει. μᾶ, χρόνῳ κοτ' ὠνθρωποι  
 κῆς τοὺς λίθους ἔξουσι τὴν ζοὴν θεῖναι.  
 τὸν Βατάλης γὰρ τοῦτον οὐχ ὀρῆς, Κυννοῖ,  
 ὅκως βέβ[ηκεν] ἀνδριάντα τῆς Μύττω ;

35

32 ΠΡΟ lineola apposita P 33 post ΛΑΗCΙ spatium : λαλήσειν  
 Rutherford KΡΟΝΩΙ, X superscr. m. pr. P 34 KHC cum para-  
 grapho subscr. P 35 ΟΡΗC P 36 ΟΠΩC, K superscr. m. pr. P  
 βέβηκεν Kenyon, Blass : ΒΕΒ . . . P

Murray. 'The speaker in accordance with her clearly-drawn character turns abruptly from one work to another.' Waldstein, *C. R.* vi. p. 136.

πρὸς Μοῖραν. Cf. μὰ τὰς Μοῖρας, i. 11, and Intro. to I.

31. τὴν χηναλώπεκα κτλ. The famous group of a boy strangling a goose (or, as it is here, a *νυμφιστ*) is ascribed to Boethos of Carthage. Pliny, *N. H.* xxxiv. 84 *Boethi . . . infans sexannis anserem strangulat* (the word *sexannis* is due to emendation: *sex anno* in one MS., *eximie* in the others. Bücheler reads *infans vi summa*). The original of the group appears to date from the early Hellenistic period. Gurlitt (v. below) says that the *motif* of the group dates at latest from the middle of the third century.

32. πρὸ τῶν ποδῶν. 'Before our feet,' i. e. in close proximity; cf. Pindar, *Isth.* viii. (vii) 25 τὸ πρὸ ποδὸς σκοπεῖν χρέμα, Xen. *La.* iii. 4 ἀντὰ τὰ πρὸ τῶν ποδῶν δρᾶν.

λίθος. Gurlitt, in the article referred to in the Intro. to this mime, points out that Boethos is otherwise known for work in silver or bronze, also for Toreutikê, but not for sculpture in marble. Pliny (*N. H.* xxxiv. 84) speaks of this particular group as in bronze. There are three hypotheses open to us: (1) Pliny may be mistaken, (2) the marble-group is the original, the copy becoming more famous than the original, (3) the marble-group is a copy. The third hypothesis is not probable, for a copy would hardly have been honoured with a place in a temple beside works by Apelles. We are left with (1) and (2), either of which is a possible explanation.

33. ἐρεῖς. Cf. on v. 28.

λαλήσει. This use of the future seems to correspond to that of ἐρεῖς just

referred to. λαλήσει=λαλήσειεν ἄν. The reading λαλήσειν is less likely to be genuine than λαλήσει. The scribe might readily correct λαλήσει, so as to provide an object to ἐρεῖς. λαλεῖν=λέγειν, which is a mark of Hellenistic Greek; cf. vi. 61.

χρόνῳ κτλ. Cf. Theokr. xv. 82 (Intro. ch. III), Leonidas of Tarentum xxix. 4 (Intro. *ibid.*).

34. τοὺς λίθους. λίθος is used generically, 'men will in time be able to put life even into stones.' Cf. v. 21 n.

35. In spite of the παράγραφος found in P after v. 34 we may continue *vv.* 35 sq. to the same speaker. So at ii. 54, 78. Perhaps, however, one of the slave-girls is carried away by her feelings on suddenly recognizing an acquaintance in Batale, whose portrait-statue she points out to Kynno.

The order of the words is τὸν Βατάλης γὰρ ἀνδριάντα τοῦτον τῆς Μύττω οὐχ ὀρῆς ἔκως βέβηκεν.

Βατάλης. The woman is called the daughter of Μύττης. E. L. Hicks (*C. R.* v. 353) takes both Batale and Myttes as *redende Nomen* (e. g. 'lisper' and 'mute'). Βατάλη is suggestive of Βάττος, Βάτταρος (see on ii. 5), and Μύττης perhaps of μύειν. The stone image is really dead and mute, but it proclaims the name of the person it represents just as though it could speak. Cf. *vv.* 32-3 above. This consideration might lead us to restore [φων]ῆς in v. 38. 'Although one may not have seen Batale in the life, he wants no telling that this is she:' but ἐνύμης, or (as Blass) ἐκείνης, seems nearer to the traces in the MS.

For other *redende Nomen* cf. Κέρδων in vi and vii, and see on v. 61.

36. ἔκως βέβ[ηκεν]. 'How it stands,' i. e. how faithfully it represents the pose of Batale.



εἰ μή τις αὐτὴν εἶδε Βατάλην, βλέψας  
ἐς τοῦτο τὸ εἰκόνησμα μὴ ἐ[τύμ]ης δέισθω.

- ΚΤ. ἔπεν, φίλη, μοι καὶ καλόν τί σοι δείξω  
πρῆγμ' οἷον οὐχ ὥρηκας ἐξ ὅτου ζῶεις. 40  
Κύδιλλ', ἰούσα τὸν νεωκόρον βῶσον.  
οὐ σοὶ λέγω, αὐτῇ, τῇ δ[δε] χῶδε χασκεύση ;  
μᾶ, μὴ τιν' ὥρην ὦν λέγω πεποιήται ;  
ἔστηκε δ' εἰς μ' ὀρεῦσα καρκί[ι]νου μέζον.  
ἰούσα, φημί, τὸν νεωκόρον βῶσον, 45  
λαίμαστρον οὐτ' ὀργή σ[ε] κρηγῦν οὔτε

38 ΕC cum paragrapho subscr. P IKONICMA, cum E super I alterum P, et deinde spatium μὴ ἐτύμης δέισθω Tyrrell: ΜΗΕ . . . Η, C superscr. P: μὴ ἐκείνης δέισθω Blass: μὴ ἐτέρης δέισθω Richards, Kaibel 41  
ΚΥΔΙΛΛ cum coronide post Λ alterum P 42 spatium post ΛΕΓΩ  
ΑΥΤΗ cum accentu acuto super Υ P τῇ δδε Rutherford: ΤΗΩΔΕ P  
43 TIN accentu superscripto et postea deleto P 44 καρκίνου Kenyon: ΚΑΡΚ. ΝΟΥ P 46 ΛΑΙΜΑCΤΡΟΝ cum accentu acuto super A prius P inde spatium ὀργή σε κρηγῦν Kenyon: ΟΡΓΗCΕΚ. ΗΓΥΗΝ P: ὀργῇ Weil

38. εἰκόνησμα. This seems to be a Hellenistic word: cf. *ἱματισμός*.

39. Kynno now proposes to take her friend into the interior of the temple, and sends for the νεωκόρος to open it. She spends some time in abusing the slave for her slowness, and presently (v. 54) perceives that with the dawn the temple has been thrown open to worshippers.

The works of art which are now observed by the visitors are from the hand of Apelles; Kynno boasts of them in advance (v. 39), and when she states the name of the artist, she declares herself an open partisan of him and his work (vv. 72 sqq.).

40. ἐξ ὅτου ζῶεις. 'Since you were born.'

41. νεωκόρον. Lat. *aedituus*. He would have the keys of the temple. In this word -ew- is two syllables here and at v. 45, but one syllable at v. 90.

βῶσον. For βόσῃον: cf. iii. 23.

42. *nonne tibi dico, tibi inquam?*

αὐτῇ. Cf. on iii. 84.

δ[δε] χῶδε. 'Hither and thither'; cf. on ii. 98.

43. ὥρην. An Ionic word (used also in Theokritos, &c.). Cf. Hdt. ix. 8 (ὥρην ἐποιήσαντο οὐδεμίαν), Theokr. ix. 20.

44. καρκί[ι]νου μέζον. The comparison is with the fixed unmeaning stare of the crab, v. Xen. *Symp.* v. 5 (Headlam),

and cf. vii. 123 ἡ μέζον ἴππου πρὸς θύρην κυχλίζουσα. For the crab on the Koan coinage, which may be connected with Herakles, see *Inscriptions of Cos*, p. xvii. n. 3, and 341.

45. φημί. Cf. v. 20, viii. 6, for the use of φημί in repeating an order with insistence.

46. λαίμαστρον. From the stem of *λαίματτω*, &c.; the termination -στρον here denotes an instrument, utensil. *λαίμαστρον* then is 'a machine for consuming,' said of a greedy idle slave. For the form cf. *στέγαστρον*, *ζύγαστρον*, *πύραστρον* (v. 62).

ὀργή. 'One who performs sacrifice,' hence 'devout,' 'pious.' The opposite is βέβηλος: hence οὐτ' ὀργῇ οὔτε βέβηλος = no mistress whatsoever.

With ὀργῇ is connected ὀργία, and ὀργάς, ὀργεῖνες, for which v. the *Lexicon*. Others supply γῇ with ὀργῇ and βέβηλος; the contrast would then be between consecrated and unconsecrated land: the phrase has a proverbial sound.

κρηγῦν. 'Honest,' an Ionic word found in Homer once: *Il.* i. 106. Theokritos uses it in the sense of 'good' in his epitaph on Hipponax v. 3, εἰ δ' ἐσοὶ κρήγυνος τε καὶ παρὰ κρηστῶν (= ἀγαθός τε καὶ ἀγαθῶν) | θαρσεῖν καθίεν: and in that of 'true,' *ποιμένες*, εἰπατέ μοι τὸ κρήγυνον (Theokr. xx. 19).

βέβηλος αινεῖ πανταχῇ δ' ἴσ' ἔγκεισθαι  
μαρτύρομαι, Κύδιλλα, τὸν θεὸν τοῦτον,  
ὥς ἔκ με κάεις οὐ θέλουσαν οἰδῆσαι,  
μαρτύρομαι, φημί· ἔσσει' ἡμέρη κείνη,  
ἐν ᾗ τὸ βρέγμα τοῦτο τῶσυρὲς κνήσῃ.

50

KO. μὴ πάνθ' ἐτοίμως καρδιηβόλει Κυννοῖ  
δούλῃ 'στί, δούλης δ' ὦτα νωθρίῃ θλίβει.

47 AINI cum accentu ^ super I P deinde spatium δ' ἴσ' ἔγκεισθαι  
Kenyon: ΔΙΣΕΓΚΙCAI P: δ' ἴσῃ κείσαι Headlam 48 θεὸν Kenyon  
49 ἔκ με κάεις Jackson: ΕΚΜΕ ΚΑΙC P 50 ΜΑΡΤΥΡΟΜΑΙ lineola  
apposita P φῆμ' Rutherford: ΦΙΜΙ P, et deinde spatium ἔσσει'  
ἡμέρη κείνη Herwerden: ΕCCEΤ. ΗΜΕΡΗ ΚΕΙΝΗ cum puncto super E  
voc. ΚΕΙΝΗ P 51 ΕΝΗ cum paragrapho subscr. et I delete P  
τῶσυρὲς Blass: ΤΩΥCΥPIC P, cum puncto super C alterum P: τῶδ  
(= τοι αὐ) ξυρὸς Bücheler: τῶδ (= τὸ αὐ) Σύρος Meister: τῷξυρὸν van  
Leeuwen 52 καρδιηβόλει Meister: ΚΑΡΔΙΗΒΑΜΟΙ P, cum puncto  
super Λ alterum et O denuo (ut videtur) scripto P: καρδίη βάλλει Head-  
lam: καρδιηβολοῦ Paton: καρδίη βάλη Blass 53 ΔΟΥΛΗCΤΙ cum para-  
grapho subscr. P ΘΛΙΒΕΙ cum puncto super E P

47. αινεῖ. This probably means  
'calls'; cf. Aisch. *Ag.* 98, 1482; *Soph.*  
*Ph.* 1380.

ἴσ' ἔγκεισθαι. The restoration of this  
line is fairly certain. 'You are a bur-  
den in every place alike,' that is, to  
every mistress that has anything to do  
with you. Cf. *v.* 46.

48. τὸν θεόν τοῦτον. Asklepios.

49. ἔκ . . κάεις. To be taken as  
a compound verb. Some would read  
*καίεις*, the Ionic form, instead of *κάεις*.

οἰδῆσαι. Lit. 'to swell,' i. e. with  
passion; cf. *sufflare* (*nescio quid se suf-  
flavit uxorē suae*, *Plaut. Cas.* iii. 3.  
20).

50. ἔσσει' ἡμέρη κείνη. 'The day  
will come.' This phrase is based on the  
Homeric *ἔσσειται ἡμαρ δ' ἂν ποτ' ὀλώλῃ*  
'*Ilios* *lph.* II. iv. 164. P has *εσσειε*  
*ἡμερη κεινη*, whence some read *ἐς σε*  
*τῇμέρη κεινη*, *testor adversus te die*  
*ista qua*, &c.; but as the reference  
is to the future, the present *μαρτύρομαι*  
is strangely used, and the whole sen-  
tence lacks vigour. For the wrong  
addition of *ι* cf. on iii. 80. For *τ* be-  
fore the *η* of *ἡμέρη* cf. *v.* 5, vii. 112.  
*ἡμέρη κεινη* is for *ἡ ἡμέρη κεινη*; note  
the crasis, as at *v.* 22.

51. βρέγμα. 'Head' or 'skull.' The  
word is found in the *Batrachomyoma-*  
*chia* (*v.* 230) and in Hippocrates. It  
occurs again at viii. 9.

'The day will come when you will

scratch your dirty poll,' i. e. will be in  
dire fear: cf. Aischin. *περὶ παραπρεσβ.*  
49; Cic. *in Pis.* xxv. 61 *caput sinistra*  
*manus perfricans*; Apul. *Met.* x. 10 *in-*  
*gens exinde verberonem corripit trepi-*  
*datio, modo hanc, modo illam capitis par-*  
*tem scalpere* (Crusius, *Unters.* 86 sqq.).  
τῶσυρὲς for τὸ ἀσυρὲς. The reading,  
however, is uncertain. Büch. has τῶ  
ξυρὸς κνήσει, taking τῶδ = τοι αὐ, and  
translating *cerebrum hoc tibi rursus*  
*novacula scalpet* (i. e. the slave is threat-  
ened with the loss of her hair as a  
punishment). But at *v.* 9 μοι αὐτὸν be-  
comes μαυτὸν, not μαυτὸν. Meister  
gives τῶδ (= τὸ αὐ, comparing τὸ νῦν,  
τὸ πρὶν) Σύρος κνήσει, Σύρος being a  
jailor (cf. on i. 1). Palmer would read  
τῶς (Ionic, he thinks, for τὰς, 'stout')  
Σύρος κνήσει.

52. καρδιηβόλει. 'Take to heart.' So  
apparently we should read with Meister.  
P is not very clear. A second λ appears  
to follow the first, but is cancelled by  
a dot above it. The ο appears to have  
been rewritten. Büch. gives καρδίη βάλοι  
(*nohim omnia cor iaculetur*. Paton in-  
troduces the form καρδιηβολοῦ, based on  
the gloss in Hesychios: καρδιηβολεῖσθαι  
λυπεῖσθαι. See Headlam, *C. R.* xvii.  
205, and cf. Aisch. *P. V.* 706 θυμῷ βάλε,  
*Hdt.* viii. 68 ἐς θυμὸν βάλεν.

53. δούλης κτλ. 'Indolence op-  
presses the ears of a slave,' i. e. makes  
her slow to hear and to obey.

ΚΤ. ἀλλ' ἡμέρη τε, κῆπὶ μέζον ὠθεῖται.

ΚΟ. αὐτῇ σύ, μείνον· ἡ θύρῃ γὰρ ὤικται 55  
 κἀνεῖθ' ὁ παστός· οὐχ ὀρήs, φίλῃ Κυννοί,  
 οἷ ἔργα; καὶνὴν ταύτ' ἐρεῖς Ἀθηναίην  
 γλῦψαι τὰ καλὰ — χαιρέτω δὲ δέσποινα.  
 τὸν παῖδα δὴ (τὸν) γυμνὸν ἦν κνίσω τοῦτον,  
 οὐχ ἔλκος ἔξει, Κύννα; πρὸς γάρ οἱ κεύνται 60

55 post CY et post MINON spatia habet P 56 KANEIΘ cum signo -  
 super A et accentu ^ super I P 57 post ΕΡΓΑ spatium καὶνῃ  
 Ellis: KOINHN cum puncto (vel accentu ^) super O P 58 post  
 ΚΑΛΑ spatium 59 δὴ τὸν γυμνὸν Kenyon: ΔΗ ΓΥΜΝΟΝ P ΚΝΙΓΩ  
 legit Kenyon 60 ΚΥΝΝΑ cum accentu acuto super Y P: deinde  
 spatium

54. ἡμέρη κτλ. See on v. 39.  
 τε καὶ implies that the pressure of  
 the crowd began simultaneously with  
 the dawn; cp. ἀμ' ἔπος τε καὶ ἔργον.  
 ἐπὶ μέζον. Cf. iii. 8; Thuk. iv. 117;  
 Soph. Phil. 259.

ὠθεῖται. Impersonal use of the pas-  
 sive: Goodwin, *Gk. Gr.* § 1240 (2).  
 Cf. Theokr. xv. 73 ὠθεῖσθ' ὡς περ θες,  
 of the crush on a similar occasion.

55. αὐτῇ σύ. Cf. on iii. 84.  
 ὤικται. In Attic (ἀν)έικται.

56. ἀνεῖθ'. Perf. pass. of ἀνίστημι. For  
 the elision cf. iii. 41. For the mean-  
 ing 'fling back' cf. πύλας ἀνεσαν, *Il.*  
 xxi. 537.

παστός. A curtain (Pollux, iii. 37):  
 it is usually = 'inner room,' 'women's  
 chamber'; cf. παστάς.

57. P had at first καὶνῃν, which is  
 often interchanged with καὶνήν in MSS.  
 There seems to have been an attempt  
 to correct the mistake. καὶνός is regu-  
 larly used in such expressions (Crusius).  
 Cf. καὶνός . . . Παλαίφατος, 'P. come  
 to life again,' Athenion (Kock iii.  
 p. 370).

Ἀθηναίην. The goddess who pre-  
 sided over arts and crafts. Cf. vi. 65,  
 Theokr. xv. 80.

58. γλύψαι. This word probably  
 refers to the sacred utensils and cult-  
 statues in various parts of the temple,  
 and not to the works of Apelles de-  
 scribed vv. 59 sqq. These were pic-  
 tures, not pieces of sculpture (cf. on 59).

χαιρέτω κτλ. These words are added  
 to avert the consequences of mentioning  
 the goddess' name, otherwise than in  
 worship; cf. i. 35.

δέσποινα. Athene, not, as Meister,  
 Isis (cf. below).

Meister (p. 720 sqq.) holds the view  
 that the paintings here described are  
 all of Egyptian subjects. Thus the  
 boy in v. 59 is Harpokrates; the bull  
 in v. 66 is Apis; the two attendants  
 (*ibid.*) Horos and Anubis. He assumes  
 that Kokkale misunderstood these pic-  
 tures, taking them for ordinary Greek  
 subjects. This seems very fantastic  
 and improbable to me, as to Thraemer  
 (Pauly-Wissowa, s. v. Asklepios).

59. τὸν παῖδα. Statuary could not  
 give, like painting, the warm flesh tints  
 alluded to in the following lines. Also  
 v. 65 is more suitable to a painting  
 than to sculpture; cf. the well-known  
 story of Zeuxis in his contest with Par-  
 rhasios: and see the notes on vv. 60, 62.  
 The words of Pliny (*N. H.* xxxvi. 24)  
 on the famous group by Kephisodotos  
 at Pergamos (*symplegma nobile, digitis  
 corpori verius quam marmori impressis*)  
 have, however, induced some scholars to  
 take vv. 59 sqq. of a marble-group. As  
 there is no break at v. 66, we may  
 assume that this first painting is, like  
 the other, by Apelles. It represented  
 a boy roasting entrails, like the boy  
 in the famous statue, by Stuppax, of the  
 σπλαγχνόπτης: *vermula . . . exta torrens  
 ignemque oris pleni spiritu accendens*  
 (Pliny, *N. H.* xxxiv. 81; Stuart Jones,  
*Greek Sculpture*, p. 121).

κνίσω. Aor. of κνίω, quoted by  
 Veitch from Pind. *Pyth.* viii. 32; xi. 23;  
 Ar. *Wasps* 1286. Crusius originally  
 took κνίω to be the reading of P, com-  
 paring ἔκλαγον, Theokr. xvii. 71, P.-H.  
 218. 2, from κλάω. He now reads κνίσω.

60. ἔλκος. 'Wound,' i.e. a red mark  
 at the place where he was scratched.

Κύννα. Voc. of Κύννα, a side-form of

αὶ σάρκες οἷα θερμὰ θερμὰ πηδῶσαι  
ἐν τῇ σανίσκῃ· τῶργυρεῦν δὲ πύραστρον  
οὐκ ἦν ἰδῆ Μύελλος ἢ Παταικίσκος

61 ΘΕΡΜΑΠΗΔΩCΑΙ, necnon alterum ΘΕΡΜΑ superscr. m. rec. 2  
habet P 62 πύραστρον Meister: ΠΥΡΑCΤΩΝ, necnon alterum P  
super T scriptum habet P: super Y et signum - et accentus acutus,  
super A signum ~ exstat: πύραCτρον Kenyon: τῶργυρεῦν πύραCτρον δὲ  
Headlam 63 ἸΔΗΜΥΛΟC, ΕΛ superscr. m. pr. P

Κυνὼ. At v. 71 we find Κυνὼ from  
Κυνίς.

πρὸς γὰρ οἱ κτλ. 'For the flesh lies  
firm upon his limbs in the picture, oh,  
so warm and throbbing with life.' That  
σάρκες is the flesh of the boy himself,  
not the entrails which he is roasting,  
seems evident from the presence of γὰρ,  
which is quite inappropriate, unless πρὸς  
κτλ. contains an explanation of οὐχ ἔλκος  
ἔξει. Büch., however, takes σάρκες as  
the flesh of the victim, and σανίσκῃ as  
a 'dish' or 'pan,' in which it was being  
roasted. Similarly Dalmeyda translates  
'poêle.' I cannot find any authority  
for this (cf. on v. 62).

προσκεινταί is well applied to the  
firmness of flesh which 'lies close' to  
the boy, forms an inseparable part of  
him. Cf. προσπύσσεται | πλευραῖσιν Ἀρ-  
τίκολλος, of the fatal robe, Soph. Tr. 767.

61. αὶ σάρκες. The plural is regu-  
larly used of human flesh.

οἷα κτλ. In P θερμὰ was at first  
written only once. A second θερμὰ was  
added above the first letters of πηδῶσαι.  
For the repetition of the word to in-  
tensify the meaning cf. μάλλον μάλλον,  
Eur. Iph. in T. 1406; Ar. Frogs 1001;  
and μέϊζον μέϊζον, μικρὸν μικρὸν, Kock,  
C. A. Fr., Antiphanes fr. 10.

Certain paronomasiae (e.g. ἀγαθὼν  
ἀγαθίδες, προβάτου προβάτερον, λευκό-  
τερος Λεύκανος) are quoted from Epi-  
charmos and Sophron by Crusius, Un-  
ters. p. 91: but do not seem to be  
relevant.

πηδῶσαι. Used of the flesh throbbing  
with life. Cf. Sophron fr. 18 δ καρδία  
παθῇ (= πηδῇ), and πηδῶσα οἶον τὰ σφύ-  
ρσεντα, i. e. like the veins or arteries,  
Plato, Phaedr. 251 D.

62. σανίσκῃ. Cf. above on σάρκες.  
σανίδων is also used in the sense of pic-  
ture. Cf. πίναξ, παράκιον.

πύραστρον. I adopt Meister's read-  
ing, but not the meaning which he  
assigns to the word. πύραCτρον = πυρά-  
γμα: cf. Anih. Pal. vi. 117; Kallim.

Ἦγμαι iv. 144 θερμαστροί τε βρέμουν  
ἐφ' Ἡφαίστειο πυράγῃς (of the cave of the  
Kyklopes); θερμαστροί = κάμνοι (He-  
syehios). The silver tongs would excite  
the cupidity of Mueellos and Pataikiakos,  
noted for their thieving propensities.  
This is yet another indication that it is  
a picture, not a group of statuary that  
is referred to: for such verisimilitude  
could be attained only in a picture.  
The original draft of the MS. had ΠΥ-  
ΡΑCΤΩΝ: over T a P is written, and  
upon T and A stand the signs ~, ~, re-  
spectively: see Introd. ch. IV. For  
the abnormal π of πύραCτρον cf. Aisch.  
fr. 280 N. δέδοικα μῶρον κάρτα πυράCτου  
(a moth) μόνον: Eur. fr. 937 N. Meister  
takes πύραCτρον to be a 'disk': he  
compares \*πύρη (ii. 80), which he thinks  
is a round coin.

See Crusius, Philol. 1. (1891) p. 446,  
ii. p. 539. Ludwig, Berl. Philol.  
Wochens. 1892, pp. 642, 1349. L.  
Müller, ibid. p. 995. J. H. Wright  
(ubi supra, p. 177, note 2).

Silver θυματήρια and λέβητες are  
common in temple inventories, Dittenb.  
Syll. 366, 25, 45.

63. οὐκ. With ἐκβαλεῖσι: πομπή?

Μύελλος. P has ΜΥΛΩΝ with ελ  
written, seemingly by the first hand, over  
ΛΟ. As Παταικίσκος (q. v.) is tradition-  
ally associated with thieving, Μύελλος  
may also be so, forming, like Π. or Βάτ-  
ταρος (ii. 5), one of H.'s redemptio Nomen.  
But evidence of this is lacking.

Headlam would read ἦν ἰδρσι Μύλλος.  
There was a proverb, 'Mýllos hears  
everything,' Mahaffy, Gk. Lit. I. ii.  
178.

Παταικίσκος. We find in Aischines  
(in Ktes. 189) an allusion to Πατακίαν δ  
κλέπτῃς, who became to later generations  
proverbial as κλέπτῃς καὶ τυμβαρχός.  
Cf. Diog. Laert. vi. 39 κρείττονα μοῖραν  
ἔχει Πατακίαν δ κλέπτῃς ἀποθανὼν ἢ  
Ἐσταιμένωνδας, ὅτι μεμνηταί, i. e. the rela-  
tive positions of the rogue and the hero  
may be reversed after death. The Παται-

ὁ Λαμπρίωνος, ἐκβαλεῦσι τὰς κούρας  
δοκεῦντες ὄντως ἀργυρεῦν πεποιήσθαι ; 65  
ὁ βοῦς δὲ χὸ ἄγων αὐτόν, ἧ θ' ὁμαρτεῦσα  
χὼ γρυπὸς οὗτος κὼ [ἀν]άσιλλος ἀνθρωπος,  
οὐχὶ ζῶν βλέπουσιν ἡμέρην πάντες ;  
εἰ μὴ ἐδόκουν τι μέζον ἢ γυνὴ πρήσσειν,  
ἀνηλάαξ' ἄν, μὴ μ' ὁ βοῦς τι πημήνῃ, 70  
οὕτω ἐπιλοξοί, Κυννί, τῇ ἐτέρῃ κούρῃ.  
ΚΤ. ἀληθιναί, φίλῃ, γὰρ αἱ Ἐφεσίου χεῖρες

67 ΧΩ lineola apposita P ΟΥΤΟC ΟΥΚ ΚΩΑΝΑCΙΜΟC, ΟΥΚ  
deleto et Λ superscr. m. rec. 2 P 68 ΖΟΗΝ cum accentu acuto super  
O P 69 ἐδόκεν ἄν μέζον Headlam 71 ΟΥΤΩC cum para-  
grapho subscr. P

κίσκος of Herodas was clearly a notable thief: whether this was his real name, or given him from his being of the same trade as Πατακίων, is uncertain.

64. ἐκβαλεῦσι κτλ. They will lose their eyes (through covetousness). This is a hyperbole based on such phrases as ὀφθαλμὸν ἐπιβάλλειν, *intemis oculis intueri*: cf. vi. 68. The thieves' eyes will drop out of their heads as they gaze intently on the *πύραστον*, thinking it is really silver, and not merely painted.

κούρας. 'Pupil of the eye,' then, as here, 'eye' in general. Cf. v. 71.

65. On the word *ὄντως* cf. Crisius, *Unters.* p. 92 (note). It was probably coined by Gorgias or Anaxagoras, and is used fifteen times by Aristophanes.

66. Another picture is now described: this time of a sacrificial procession, consisting of (1) an ox led by a man. The ox is either two-thirds *en face*, or in profile, as 'he glares so with one eye.' (2) An attendant maid and two men, one with a hook-nose, the other with bristling hair.

The only known pictures of Apelles at all approaching the description are the *Pompa* of Megabyzos, and the *Artemis* with the Chorus of Maidens (Pliny, *N. H.* xxxv. 93, 96); but few of the many pictures painted by Apelles are recorded (Waldstein, *ubi supra*, p. 136).

67. [ἀν]άσιλλος. Adj., 'with bristling hair on the forehead'; cf. L. and S., where it is quoted as a substantive from Plut. *Crass.* xxiv. Apparently ἀνάσιμος was first written, and λλ is written above. A word as strange as ἀνάσιλλος is most probably genuine, and artistically the picture gains by our adopting this

reading. ἀνάσιμος may have been suggested by *γρυπός*.

68. ζῶν . . . ἡμέρην. P reads plainly ζῶν, with an accent on the o, which makes it the adj., not the substantive (of iii. 2 &c.), Smyth, p. 639. ζῶν . . . ἡμέρην must then be = *vivam lucem* (Bücheler). The figures 'look the living day,' i.e. are real, actual, life-like; cf. iii. 17. Blass ingeniously suggests ἡμέρην πᾶσαν, 'every day'; but he must then take ζῶν as a substantive: Jackson proposes σημέρην = σημερινήν.

69. ἐδόκουν refers to the present, ἀνηλάαξα to the immediate past. There is no irregularity: Goodwin, *Gk. Gr.* § 1397.

μέζον κτλ. i.e. to be above feminine weaknesses; cf. xii. 2, v. 3. Headlam conjectures (C. R. xiii. 153) εἰ μὴ ἐδόκεον ἄν for εἰ μὴ ἐ. τ. The former, he says, = 'if I did not think I should be doing (more than a woman should do)', i.e. breaking silence. The latter = 'if it were not that I think I *am* doing.' Cf. Soph. *O. T.* 402. μέγα ποιεῖν occurs in Lukian iii. 312; Plut. *Mor.* 233 A: cf. μέγα λέγειν. The construction μεῖζον ἢ γυνή (for ἡ γυναῖκα χεῖρ, ἡ κατὰ γυναῖκα) is not found elsewhere (Headlam).

71. ἐπιλοξοί = ἐπιλλίξει, 'looks askance.' The verb does not occur elsewhere; but cf. Nikand. *Alex.* 222 λοφαῖς δὲ κόρας ταυρώδεα λεύσσαν, Lat. *limis oculis spectare*.

τῇ ἐτέρῃ κούρῃ. v. on v. 66. For κούρη cf. v. 64.

72. This somewhat angry defence of Apelles against his critics must represent to some extent Herodas' own feelings: cf. Dalmeida, *Les Mimes*



**PROCESSION : MEN LEADING A COW TO THE SACRIFICE**

**Frieze of the Parthenon, Athens.**



ἐς πάντ' Ἀπελλέω γράμματ', οὐδ' ἐρεῖς ' κείνος  
 ὠνθρωπος ἐν μὲν εἶδεν, ἐν δ' ἀπηρνήθη.  
 ἀλλ' ὃ ἐπὶ νοῦν γένοιτο καὶ θεῶν ψαύειν 75  
 ἡπείγεθ' ὅς δ' ἐκείνον ἡ ἔργα τὰ ἐκείνου  
 μὴ παμφαλήσας ἐκ δίκης ὀρώρηκεν,

76 ΗΠΙΓΕΘ lineola apposita P ΕΚΙΝΟΝΗΕΡΓΑΕΚΕΙΝΟΥ cum  
 accentu acuto super E in voc. ΕΡΓΑ, necnon ΤΑ superscr. m. rec. 2 P

*d'Hérodas*, p. 30. It takes the line that Apelles was master of all the branches of his art: vivid realism and the idealized representations of deities were equally within his grasp. Cf. Brunn, *Gesch. d. gr. Künstler*, ii. 202 sqq.

ἀληθινὰ. 'True': to be taken with ἐς πάντα γράμματα.

Ἐφεσίου. Suidas has Ἀπελλῆς Κολοφώνιος, θέσει δ' Ἐφέσιος. Strabo xiv. 642, Lukian, *calumn. non tem. cred.* 2, call him an Ephesian; Pliny, *N. H.* xxxv. 79, Ovid, *A. A.* iii. 401, *Ep. ex Pont.* iv. 1. 29, speak of him as Koan (Susemihl i. 903 n. 46<sup>b</sup>). He spent much time in Kos, cf. *Introduct.* ch. I; and perhaps died there.

χείρες. 'Works of art,' as at vi. 66.

73. ἐς πάντα . . . γράμματα, *ad omnia lineamenta*: 'for every kind of painting.' Or possibly, 'in every line' (then χείρες in 72 = 'the touch' of the artist).

Ἀπελλέω. The name is reserved until near the end of the sentence for effect. On the date of Apelles' birth and death cf. *Introduct.* ch. I. The question why the Ἀφροδίτῃ Ἀναδυομένη is not mentioned may be solved in various ways, as (1) it was not in the temple at that time, though it was afterwards placed there; (2) only *genre*-pictures are described, as these would naturally appeal more to the visitors, and indeed to Herodas himself. The latter seems the more probable view.

74. ἐν μὲν κτλ. This corresponds to the proverbial *non omnia possunt omnes* (Virg. *Ecl.* viii. 64). For the form which the sentence takes cf. vii. 23 sq. *κούτ' ἀ μὲν καλὸς | τὸ δ' οὐχὶ καλὸς ἀλλὰ κτλ.*

εἶδε. This word, on which suspicion had fallen, is simply confirmed by the passage quoted by Headlam from Himerios, *Or.* xiv. 23. Eulogizing the attainments of Hermogenes, he says: *τριχὴ δὲ τῆς πάσης φιλοσοφίας νενεμη-*

*μένης, οὐ τὴν μὲν εἶδε, τῆς δὲ ἡμέλησε, τὴν δὲ . . . ἡτίμασεν, ἀλλὰ πάσαις δοθεῖς αὐτὸν ἐκτίησας ὡς οὐδεὶς ἕτερος.*

ἀπηρνήθη. 'Failed to see'; or 'was denied.' The parallel from Himerios quoted above is in favour of the former view. The past tenses show that Ap. was dead at this time; but *vv.* 76-7 show that his memory was still green.

75. ὃ ἐπὶ νοῦν κτλ. We should take these words thus: ὃ (τινι) καὶ θεῶν ἐπὶ νοῦν γένοιτο ψαύειν, ἡπείγετο. 'Even if it were a god that he bethought him to touch, he pressed ardently on'; he had no diffidence, but set about pictures of gods as readily as anything else.

ὃ depends on ψαύειν, which takes the dat. in Pindar, e.g. *Pyth.* ix. 213, and elsewhere. ἐπὶ νοῦν γίνεσθαι is the passive of ἐπὶ νοῦν ποιεῖν (τρέπειν), 'to put into a person's head,' found in *Hdt.* i. 27; *ibid.* 21. Others take ὃ after ἡπείγετο on the strength of Suidas *ἐπειγομαι* *δοτικῇ*. It is, however, possible that Suidas referred to such a phrase as *ἐπειγομένην ἀνέμοισιν* (of a ship), where the dat. is an instrumental.

For the opt. (γένοιτο) of indefinite frequency in past time cf. Goodwin, *Gk. Gr.* § 1431 (2). Crusius puts a comma after γένοιτο, and translates 'any one who could think of censuring Apelles must have ventured to assail the gods themselves.' With γένοιτο he supplies τοῦτο, sc. τὸ μέμφεσθαι ἐκείνῳ; but this would hardly have been left unexpressed. Headlam (*C. R.* xvii. 249) reads καὶ θίαν = καὶ ἐπιδραμόν: 'he was ready and eager to essay off-hand.'

77. παμφαλήσας. An Ionic word = 'to look up to.' Cf. Ap. Rhod. ii. 127 πόλλ' ἐπιπαμφαλόωντες, where the Scholiast explains πολλά ἐπιβλέποντες μετ' ἐνθουσιασμοῦ. παμφαλᾶω is used by Hipponax and by Anakreon.

ἐκ δίκης. 'As they deserve,' used adverbially. Cf. ἐκ βίης, 'violently,' v. 58. ὀρώρηκεν. This form occurs again



ποδὸς κρέμειτ' ἐκείνος ἐν γναφέως οἴκῳ.

NE. κάλ' ὄμιν, ὦ γυναῖκες, ἐντελέως τὰ ἱρά  
καὶ ἐς λῶν ἐμβλέποντα· μεζόνως οὔτις 80

ἤρέσατο τὸν Παίηον· ἥπερ οὖν ὑμεῖς. —

ἦ ἦ Παίηον, εὐμενὴς εἴης

καλοῖς ἐπ' ἱροῖς ταῖσδε, κεῖ τινες τῶνδε

ἔασ' ὀπυιηταί τε καὶ γενῆς ἄσσον.

ἦ ἦ Παίηον· ὦδε ταὐτ' εἶη. 85

KO. εἶη γάρ, ὦ μέγιστε, χύγιτ' πολλῇ  
ἔλθοιμεν αὐτὴς μέζον' ἱρ' ἀγινεῦσαι

78 ΠΟΔΟΣ cum paragrapho subscr. P 79 ΕΝΤΕΛΕΩCΙ cum  
puncto super I P ΤΑΪΡΑ P 80 ΜΕΖΩΝΩ, C superscr. m. rec. 2 P  
81 ΥΜΕΙC cum puncto super E P 83 ἐπ' ἱροῖς] ΕΜΠΡΟΙC lineola  
apposita sed postea deleta, M deleto, I superscr. m. pr. habet P spatium  
post ΤΑΙCΔΕ 86 χύγιη Rutherford

at v. 4; vi. 19, 44. Cf. *Introd. ch. V.*  
(Grammar) A. viii.

78. ποδὸς κρέμειτ' κτλ. That is, let  
him be hanged, beaten, and pulled, like  
clothes being cleaned in a fuller's shop.  
Cf. Hippokr. περὶ διαίτης i. 8: καὶ οἱ  
γναφεῖς . . . λακτίζουσι, παύουσι, κόπτου-  
σιν, ἔλκουσι λυμαινόμενοι (Crusius).

There was a form of punishment for  
slaves which consisted in their being  
hung up and drubbed. In Latin it is  
referred to several times in the words  
*pendentem plecti*; see Brix on *Mil. Gl.*  
1394. ποδός (not ποδοῖν), 'by one foot',  
which would of course be more painful.  
See an illustration of this mode of  
punishment in *Athen. Mittheil. d. Instit.*  
xiv. p. 151.

79. The νεωτέρος comes to announce  
that the sacrifice has been satisfactorily  
accomplished, and that the omens are  
good.

ἐντελέως. 'Absolutely.'

τὰ ἱρά. Scanned as one word: cf. τὸ  
αἶμα, ii. 72, &c.

80. ἐς λῶν ἐμβλέποντα. λῶν sur-  
vived only in the language of oracles  
and ancient laws (*C. I. A. ii. i. 162, 25*).  
For the use of ἐμβλέπω = βλέπω cf.  
Plat. *Ion* 535 E (δεινὸν ἐμβλ.), Plut.  
*Pyth.* 34 (L. and S.), and compare  
βλέπειν εἰς πλοῦτον, Arist. *Pol.* iv. 7.  
4 (to look or incline towards wealth).  
μεζόνως. Ionic, Hdt. iii. 128.

81. ἤρέσατο. ἀρεσκαομαι, 'to propi-  
tiate.' This aor. occurs *Il.* xix. 179,  
*Hea. Sc.* 255, *Dem.* 60, 25 (ἐξαρεσγῆται),  
and elsewhere.

ἥπερ οὖν. ἥπερ, as used in Homer,  
means 'even than,' Monro, *H. G.* § 353.  
Here the force of -περ seems to be to  
emphasize ὑμεῖς. οὖν in Homer empha-  
sizes correlative clauses; cf. *Od.* vi. 192  
οὐτ' οὖν ἐσθῆτος δευήσσαι οὔτε τευ ἄλλον  
(Monro, *H. G.* § 349): and so it is in  
place where two things are contrasted.

82 sqq. These four lines are no doubt  
part of a regular formula used by the  
priest or νεωτέρος.

ἦ ἦ Παίηον. Cf. *Hom. Hymn to*  
*Apollo* 517 'ἦ Παίηον' δαῖδον.

83. καλοῖς ἐπ' ἱροῖς. For ἐπ', denot-  
ing the attendant condition, cf. *Pind.*  
*Pyth.* i. 70 ταῦτα ἐπὶ συντυχίας, *Soph.*  
*O. C.* 1554 ἐπ' εὐπραγίᾳ.

κεῖ τινες κτλ. 'And to all theirs,  
whether husbands or kinsfolk.'

84. ἔασ. Epic and Lyric. The *Iam-  
bographi* always use εἰσι. ἔασι is chosen  
here to give the speech a colour of  
antiquity; cf. ὀπυιηταί and γενῆς ἄσσον.  
ὀπυιηταί. An ancient word for 'hus-  
bands.' It possibly includes all rela-  
tions by marriage (Weil).

γενῆς ἄσσον = ἀγγιστέας. For γενῆς  
cf. on ii. 1.

86. γάρ. This is used like Lat. *vero*,  
taking up and supporting a previous  
statement.

χύγιτ'. Cf. on v. 5. The anapaest  
in the 5th foot might be avoided  
(with Blass) by reading ὄγιτ' here: cf.  
v. 95.

87. ἀγινεῦσαι. Cf. on iii. 55 (ἀγνήτῃ).  
Herwerden (*Lexicon Graec. Suppl. et*  
*dialect. s. v. ἀγινεῦν*) has inadvertently

σὺν ἀνδράσιν καὶ παισί. Κοττάλη, καλῶς  
τεμεῦσα μέμνεο τὸ σκελύδριον δοῦναι  
τῷ νεωκόρῳ τοῦρνιβος, ἔς τε τὴν τράγλην 90  
τὸν πελανὸν ἔνθες τοῦ δράκοντος εὐφήμως,  
καὶ ψαιστὰ δεῦσον· τᾶλλα δ' οἰκίης ἔδρη  
δαισόμεθα· καὶ ἐπὶ μὴ λάθῃ φέρειν, αὐτῇ.  
τῆς ὑγίης λῶ.

NE. πρόσδος· ἡ γὰρ ἱροῖσιν  
μέ[ζ]ων ἄμ' ἀρτίης ἡ ὑγίη· στί τῆς μοίρης. 95

88 CYN cum paragrapho subscr. P post ΠΑΙCΙ spatium 90  
spatium post ΤΟΥΡΝΙΘΟC 91 ΠΕΛΑΝΟΝ cum accentu gravi super  
ΕΡ 92 post ΔΕΥCΟΝ spatium 93 post ΔΑΙCΟΜΕΘΑ spatium  
ΜΗΛΑΘΗΡ 94 ΔΩΙ, Λ superscr. m. pr. P verba πρόσδος . . . τῆς  
μοίρης aeditumo dedi 95 ΜΕ. ΩΝΑΜΑΡΤΙΗC P: verba recte  
intellexit Kenyon (v. Appendix I).

constructed a verb ἀγνεύω, of which  
the form in the text is according to him,  
the pres. participle!

88. The παράγραφος denotes not a  
change of speaker, but a change of  
topic: cf. ii. 54, 78; iv. 34. Kokkale  
turns to her slave Κοττάλη (so P: v. In-  
troduction to this mime).

89. τὸ σκελύδριον. Cf. Paton-Hicks,  
36 b. 3 γένη δὲ λαμβανέτω (δ λερεδς) τοῦ  
λερείου ἐκαστου σκέλος καὶ τὸ δέρμα. We  
find σκελίσκος used as a diminutive of  
σκέλος in Ar. *Ekkli.* 1168.

90. τοῦρνιβος. With τὸ σκελύδριον.  
ἔς τε τὴν τράγλην κτλ. The snake  
was worshipped as a chthonic power:  
cf. the sacred serpent on the Akropolis  
at Athens, which had a μελιτοῦντα  
flung to it from time to time (Hdt.  
viii. 41): v. Jebb on Soph. *Philoct.*  
1328, Herzog in *Hermes*, vol. xxix.  
(1894) p. 625. On the snake which  
accompanies Asklepios and his daughter  
Hygieia cf. Thraemer (Pauly-Wissowa,  
s. v. Asklepios), Ar. *Plutus* 690.

91. πελανόν. P accentuates thus,  
πέλανον, i. e. the accent is not πέλανον.  
92. ψαιστὰ. Cakes of ground barley  
mixed with honey: cf. Ar. *Plutus* 138,  
1115, for the use of ψ. in sacrifices.

οἰκίης ἔδρη. *Domi sedentes* (Büch.).  
Others take οἰκία as a house in the  
temple precincts, where the flesh of the  
victim was eaten after the sacrifice:  
Paton-Hicks, 36 c. 31 sq.

93. Kokkale admonishes Kottale.

'And don't forget, girl, to bring it  
(τᾶλλα) home.'

ἐπὶ is to be taken with λάθῃ by tmesis.  
We should punctuate after αὐτῇ.

94 sq. τῆς ὑγίης λῶ. These words  
are spoken by Kokkale to the νεωκόρος.  
Kokkale wants some of the ὑγίεια,  
which was a name given to τὰ νεφε-  
ραμένα ὄντα καὶ ἐλαίῳ ἀλφίτα καὶ πᾶν  
ὄντι ἐξ ἱεροῦ (δ λερεδς) φέρει, ὅλον θαλλόν  
τινα ἢ ἀλφίτα. So Photios: v. other  
passages cited by Crusius (*Unters.*  
p. 184). It was thus a sort of *pain  
dépité*. In v. 95 it is called ὑγίη, where  
note the anapaest in the fourth foot:  
cf. v. 86.

The answer comes in the form 'then  
give me something more (than the leg  
of the fowl), for, let me tell you, at  
sacrifices the ὑγίεια is greater when the  
share (of the victim) is adequate' (lit.  
'along with adequate share').

The νεωκόρος is dissatisfied with the  
σκελύδριον, v. 89. If Kokkale wants  
any of the ὑγίεια, she must make it  
worth his while. See Appendix I.

95. μέ[ζ]ων κτλ. The reading of P is  
correct: ἄμα takes the gen. instead of  
the more usual dat.; cf. ὁμοῦ with gen.,  
Soph. *Philoct.* 1218 (see Jebb).

ἀρτίης. 'Suitable,' 'adequate.'

I have followed Kenyon in the above  
(v. Crusius, *Unters.* p. 184, note). The  
reading of the MS. is not changed in  
any particular, but λῶ is adopted as a  
correction (m. pr.) of δῶ.

# ΖΗΛΟΤΤΙΟΣ

BITINNA ΓΑΣΤΡΩΝ ΠΥΡΡΙΗΣ ΚΤΑΙΛΑΑ

- BI. Λέγε μοι σύ, Γάστρων, ἥδ' ὑπερκορῆς οὐτω,  
ὥστ' οὐκέτ' ἄρκει τὰμά σοι σκέλεα κινεῖν,  
ἀλλ' Ἀμφυταίῃ τῇ Μένωνος ἔγκεισαι ;  
ΓΑ. ἐγὼ Ἀμφυταίην τὴν λέγεις ὀρώρηκα

1 γάστρων non vero Γάστρων Palmer ἥδ' Mekler: ΗΔ P: ἥρ' Palmer, Herwerden: εἰ δ' Bücheler 3 ΑΛΛ cum paragrapho subscr. P 4 ΤΗΝΜΕΝΩΝΟΡΩΡΗΚΑ, litteris M et ΝΩΝ deletis Λ et ΓΕΙC superscr. m. rec. 4 habet P, adeo ut τὴν λέγεις ὀρώρηκα fiat

This piece is entitled 'A Jealous Woman'; and it contains a study of a woman roused to jealousy through love of her slave, with whom she has had a *liaison*. His protestations of innocence, when he is charged with infidelity, are unavailing. The mistress (Bitinna) calls for another slave to bind him in preparation for the flogging. The victim (Gastron) confesses, throwing himself on his mistress' mercy; but she orders him to be taken away and to receive 1,000 strokes on his back and as many on his stomach. This is tantamount to a sentence of death. Gastron protests, saying that his offence was not proven, and explains his previous confession as extorted from him by fear. But he is removed, with renewed and stringent instructions to the slave who takes him away. As soon as they have gone, Bitinna changes her mind and recalls them to give orders that Gastron is to be branded on the face. Her favourite slave-girl, however, pleads on behalf of the culprit: and, as there is a festival impending, the penalty is suspended till that is over.

With *Βίτινα*, the name of the mistress in this piece, cf. *Φίλινα*, the name of Theokritos' mother (Paton-Hicks, Appendix I) and *Πλάτινα Πασία* (*ibid.* 405. 5). *Βίτινα* may thus be itself a Koan name, though it does not happen to occur in Paton-Hicks. Cf. however

*Βίτιαν* (P.-H. 387. 25), and *Βιτιάς* (P.-H. 368, ii. 61).

1. Γάστρων. *Ventrio*. There seems to be no reason for disbelieving that this is the true name of the slave. Palmer, however, followed by others, considered *Δᾶος* (v. 68) to be the real name, and γάστρων to be used *contumelias causa*.

ἥδ', sc. κέρκος: *penis qualem habebant in mimo* (Juv. vi. 66 Schol.), cf. v. 45 (Crusius). Of the conjectures made here, ἥρ' (= *ἥρα*), cf. iv. 21, v. 14, seems the best.

ὑπερκορῆς. This word is quoted by L. and S. from Dion Cassius (li. 24, &c.).

2. ἄρκει. Cf. iii. 63 (ἀναρκεῖ). σκέλεα. To be scanned as a dissyllable; cf. on iii. 40.

κινεῖν. For κινεῖν, *sens. obsc.*, Crusius compares *Anth. Pal.* xi. 7. It is also found in Aristophanes (e. g. *fr.* 377).

3. τῇ Μένωνος, sc. δούλῃ: see on v. 30.

The name *Μένων* is found on Koan inscriptions. P.-H. 300, Herzog 181.

4. ἐγὼ. In surprise: for the form of the sentence cf. Lukian, *dial. meretr.* ii. 2 ἐγὼ δὲ . . . *νύμφην αἶδα*;

τὴν. The form τὴν for ἥν may be chosen here to avoid - *ἥν* in juxtaposition: cf. on iii. 35.

ὀρώρηκα. Cf. on iv. 77. The original reading in P is due to the pres-

- γυναῖκα ; προφάσεις πᾶσαν ἡμέραν ἔλκεις, 5  
 Βίτιννα· δούλός εἰμι, χρῶ ὅτι βούλει (μοι)  
 καὶ μὴ τό μεν αἷμα νύκτα κήμερην [πῖ]νε.  
 BI. ὄσσην δὲ καὶ τὴν γλάσσαν, οὗτος, ἔσχηκας·  
 Κύνδιλλα, ποῦ μοι Πυρρίης ; κάλει μ' αὐτόν.  
 ΠΤ. τί ἐστὶ ;  
 BI. τοῦτον δῆσον — ἀλλ' ἔθ' ἔστηκας ; — 10  
 τὴν ἱμανθήρην τοῦ κάδου ταχέως λύσας.  
 ἦν μὴ κατακίσασα τῇ σ' ὅλην χώραν  
 παράδειγμα θῶ, μᾶ, μή με θῆς γυναῖκ' εἶναι.

5 ΠΡΟΦΑΣΙΣ cum signo - super I P: προφάσεις Meister. ΗΜΕΡΑΝ  
 P: ἡμέρην Rutherford 6 BITINNA cum accentu acuto super I  
 prius P post hoc vocab. spatium χρῶ ὅτι βούλει μοι Blass: ΧΡΩΟ  
 ΤΙΒΟΥΛΙ· P: χρῶ ὅτι καὶ βούλει Ellis: χρῶ ὅτι δὴ βούλει Weil 7 ΚΑΙ  
 cum paragrapho subscr. P πῶς Kenyon: . . ΝΕ P 9 ΚΥΔΙΛΛΑ  
 cum paragrapho subscr. P ΠΟΥΜΟΙ litteris ΜΟ deletis, K et CT  
 superscr. m. pr. ut κοῦ ὅτι fiat P 10 spatium post ΤΙΕΤΙ 11  
 ΤΟΥΤΟΥ, alterum ΤΟΥ deinde deletum habet P

ence of Μένωνος immediately above in  
 v. 3.

5. προφάσεις . . . ἔλκει. The same  
 phrase occurs in Hdt. vi. 86 (οἱ Ἀθη-  
 ναῖοι προφάσεις εἰλεον). Cf. Ar. *Lys.* 727.  
 P has προφάσεις, i. e. προφάσεις, not  
 πρόφασις: cf. on iii. 74.

6. χρῶ ὅτι βούλει (μοι). 'Treat me  
 as you will.'

7. τό μεν αἷμα κτλ. i. e. like a leech  
 (vampire). Cf. Soph. *El.* 785, Theokr.  
 ii. 55 αἰαὶ Ἐρως ἀνιάρει, τί μεν μέλαν ἐκ  
 χροῦς αἷμα | ἐμφὺς ὡς λιμνᾶτις ἄπαν ἐκ  
 βδέλλα πέπωκας; Plautus, *Epidic.* 188  
*ego me convortam in hirudinem atque*  
*eorum exsugendo sanguinem.* The posi-  
 tion of μεν between the article and the  
 noun is an Alexandrian usage. Cf. vi.  
 41, Theokr. v. 2, Kallim. iii. 139. With  
 τό μεν αἷμα (synizesis) cf. μεν οὔτε, i.  
 58.

Gastron means that his mistress, by  
 her continual complaints, and by such  
 scenes as the present, is sapping all his  
 strength.

8. This verse occurred before at iii.  
 84 (q. v.).

9. Κύνδιλλα. Kynno's slave in iv  
 was also called Κύνδιλλα.

ποῦ μοι Πυρρίης; this is the read-  
 ing of the first hand in P (except that πον  
 has been corrected to κον). Over the  
 first two letters of ΜΟΙ is written CT,  
 i. e. κοῦ ὅτι, is substituted for κοῦ μοι.

But the omission of ἐστὶ occurs else-  
 where in Herodas; cf. iii. 59 Εὐθέης  
 κοῦ μοι; Crusius, *Unters.* p. 99.

κάλει μ' αὐτόν. μοι is elided: at vi.  
 47 (μοι ἐνεύχρη), there may be either  
 aphaeresis or synizesis.

10. τί ἐστὶ; In this common phrase  
 hiatus was hardly felt. Attic Comedy  
 certainly allowed hiatus after τί, as in τί  
 ἐστίν; Ar. *Clouds* 82: τί οὐ; *Birds* 149:  
 τί οὖν; *Clouds* 791. It seems to occur  
 even in Tragedy (v. Jebb, Soph. *Phil.*  
 p. 233).

ἀλλ' ἔθ' ἔστηκας; Parenthetical. The  
 slave is not quick enough to please  
 Bitinna.

11. ἱμανθήρην τοῦ κάδου. The rope  
 wherewith the bucket (κάδος) was  
 lowered and raised at the well. An-  
 other word for the rope was ἱμονιά;  
 see Lex. s. v. Some correct to ἱμονή-  
 θρην here, but cf. ἱμῶν.

12. κατακίσασα. Cf. σῶμα σὺν  
 κατακίσει, Eur. *Andr.* 828.

For the position of σε cf. iii. 73 (note).  
 χώρα. 'District,' 'country-side.'

13. παράδειγμα. Cf. Plato, *Laws* ix.  
 p. 854 ἄλλους παράδειγμα δέσσει γενό-  
 μενος ἀλεξῆς; also in the Tragedians  
 and Demosthenes.

μᾶ. v. note on i. 85.

μή με θῆς κτλ. 'Don't count me  
 a woman,' i. e. as capable of jealousy  
 and revenge.

- ἦρ' οὐχὶ μᾶλλον Φρύξ; ἐγὼ αἰτὶ τούτων  
 ἐγῶμι, Γάστρων, ἢ σε θείσα ἐν ἀνθρώποις· 15  
 ἀλλ' εἰ τότ' ἐξήμαρτον, οὐ τὰ νῦν εὔσαν  
 μῶραν Βίτινναν, ὥς δοκεῖς, ἔθ' εὐρήσεις.  
 φέρ' εἰς σύ; δῆσον τὴν ἀπληγίδ' ἐκδύσας.  
 ΓΑ. μὴ μὴ, Βίτιννα, τῶν σε γουνάτων δεῦμαι.  
 ΒΙ. ἐκδυθι, φημί. δεῖ σ' ὀτεύνεκ' εἰ δούλος 20  
 καὶ τρεῖς ὑπέρ σευ μνάς ἐθηκα γινώσκειν.  
 ὥς μὴ καλῶς γένοιτο τήμέρη κείνη,

14 ἦρ'] ΕΡ ex Ε postea H factum m. pr. P 15 ΕΓΩΜΙ cum  
 accentu ~ super Ω P ΘΕΙΣΑ cum puncto super Ε P 17 ΜΩΡΑΝ  
 cum signo - super Ω P 18 φέρ' εἰς σύ Ellis: ΦΕΡΙCCY cum para-  
 grapho subscr. et signo - super Ι P: φέρεῖς σύ; Crusius post CY  
 spatium ΔΥCON, H superscr. m. pr. P 19 ΜΗ cum paragrapho  
 subscr. P δεῦμαι Rutherford: ΔΟΥΜΑΙ P 20 post ΦΗΜΙ spatium.  
 ΟΤΕΥΝΕΚ cum spiritu aspero super Ο P

14. ἦρ' οὐχὶ κτλ. For ἦρα = ἄρα cf.  
 iv. 21.

For the estimate in which Phrygians  
 were held cf. on ii. 100, also iii. 36.

We should punctuate after Φρύξ.  
 Then ἐγὼ αἰτὶ τούτων, ἐγὼ εἰμι go  
 together, ἐγὼ being repeated for em-  
 phasis. Cf. vi. 40 ἐγὼ δὲ τούτων αἰτὶ  
 λαλεῖσ' εἰμι.

For the general sense of the passage  
 cf. *Philologus*, liv. p. 184, where Wey-  
 man quotes an interesting illustration  
 from the *Philocalia* of Origen: πολλὰς  
 τῶν χρηστῶν δεσποτῶν φασκόντων τοῖς  
 διὰ τὴν χρηστότητα καὶ μακροθυμίαν ἐπι-  
 τριβομένοις οἰκείαις τῷ Ἐγὼ σε πονηρὸν  
 ἐποίησα, καὶ Ἐγὼ σοι αἰτίος γέγονα τῶν  
 τηλικούτων ἀμαρτημάτων (ed. Robinson,  
 p. 161).

15. ἦ σε θείσα κτλ. Cf. Petronius  
 39 *patrono meo ossa bene quiescant, qui  
 me hominem inter homines voluit esse*:  
 and 57 *homo inter homines sum*. From  
 such a scene as this in Herodas came  
 the line ἐγὼ σ' ἐθηκα δούλον ὄντ' ἐλευ-  
 θερον: Kock, vol. iii. p. 448.

16. εὔσαν with μῶραν next line.

17. μῶραν. Over the ω is the sign -,  
 which seems here to mark a circumflex,  
 i.e. μῶραν: *differre rufo a mōrē ut  
 morionem a stulto*: Büch.

18. φέρ' εἰς σύ κτλ. 'Come, one of  
 you. . . ' P has φέρεῖς which must be,  
 not φέρεῖς, but φέρ' εἰς (or φέρ' εἰς). Cf.  
 on iii. 74. It was customary to employ  
 two slaves to inflict torture; Petronius 49.

Danielsson would read φέρ' εἰς σύ;  
 'nun kommst du?'

τὴν ἀπληγίδα. A single upper gar-  
 ment or cloak = ἀπλοῖς. Cf. *Soph. fr.*  
 843; *Ar. Anagoros*, *ap. Suid. s. v.*

19. μὴ μὴ, sc. τοῦτο πράξῃς.  
 τῶν σε γουνάτων. Cf. iii. 71 for the  
 position of σε.

δεῦμαι. Attic δέομαι.

20. ἐκδυθι, φημί. For the use of  
 φημί cf. on iv. 45.

ὀτεύνεκα (after γινώσκειν) = 'that.'  
 Cf. *ὀθούνεκα* in Attic Tragedy, *Aisch.*  
*P. V.* 330; *Soph. Phil.* 634. The use  
 belongs to the old Ionic dialect, from  
 which much of the diction of the tra-  
 gedians is derived (v. Rutherford's *New  
 Phrynicus*).

21. τρεῖς . . . μνάς. A fairly high  
 price for a slave. Cf. *Demosth.* xxvii. 9  
*μαχαροποιὸς . . . οὐκ ἐλάττωτος ἢ τριῶν  
 μῶν ἀφίους*. In our money three minae  
 would be about £10 (not taking into  
 account the different purchasing powers  
 of silver in ancient and modern times).

22. ὅς. For this use of ὅς with an  
 optative cf. *Kallim. fr.* 509 *Blomf.*: *Ζεῦ  
 πάτερ, ὅς Χαλὺβαν πᾶν ἀπόλοιτο γένος*.

τήμέρη κείνη κτλ. A curse is in-  
 voked on the day that brought the  
 newly-bought slave into the house. This  
 day was considered important to the  
 welfare of the household, whence the  
 custom of flinging *καταχύσματα* over  
 the slave for good luck (*Ar. Plut.* 768).

For the expression in the text cf.  
*Anth. Pal.* xiii. 12 *ἐρρέτω ἡμαρ ἐκείνη*  
*. . . οἱ ποτε νῆ' ἐκύλισαν*: *Tibullus* iv. 5.  
*1 qui mihi te, Cerinthe, dies dedit, hic  
 mihi sanctus*.

ἦτις σ' ἐσθήγαγ' ὦδε. Πυρρήν, κλαύσει,  
ὀρῶ σε δῆκον πάντα μᾶλλον ἢ δεύντα.  
σύσσφιγγε τοὺς ἀγκῶνας, ἔκπρισον δῆσας.

25

ΓΑ. Βίτιννα, ἄφες μοι τὴν ἁμαρτίην ταύτην.  
ἄνθρωπός εἰμι, ἥμαρτον' ἀλλ' ἐπὴν αὖτις  
ἔλῃς τι δρώντα τῶν σὺ μὴ θέλῃς, στίξον.

ΒΙ. πρὸς Ἀμφυταίην ταῦτα, μὴ 'μέ πληκτίζει,  
μεθ' ἧς ἀλινδεῖ καὶ ἔμ' ὄνη, πο[δ]όψηστρον.

30

ΠΤ. δέδεται καλῶς σοι.

ΒΙ. μὴ λάθῃ λυθεῖς σκ[έ]ψαι.

25 CΥΓΦΙΓΓΕ cum paragrapho subscr. P spatium post ΑΓΚΩΝΑC  
26 ΑΜΑΡΤΙΑΝ, Η superscr. m. pr. P 28 ΕΛΗC cum paragrapho  
subscr. P 30 ΑΙΝΔΙ cum accentu ^ super alterum I P: δλεῖν δεῖ  
Rutherford καὶ ἔμ' ὄνη, ποδόψηστρον F.D. (Cambridge): ΚΑΙΕΜΟΝΙΗ-  
ΠΟΔΟΥΗCΤΡΟΝ (alterum I postea deletum videtur) P: καὶ ἔμ' ἔχεις  
ποδόψηστρον Crusius: καὶ ἐμὸν ἦσ' ἀπόψηστρον Bücheler 31 post  
CΟΙ spatium ΜΕΘ cum Η superscr. m. pr. P ΛΑΘΗ P

23. κλαύσει. 'You shall suffer for this.' Explained by v. 24.

24. δῆκον. Cf. iii. 91.

πάντα μᾶλλον, sc. ποιῶντα. 'Doing almost anything rather than making him fast.' For the omission of a participle cf. the use of οὐδὲν ἄλλο ἢ (οὐδὲν ἄλλο γ' ἢ πῆξας, Aisch. Pers. 209, &c.). Contrast Hdt. iv. 162 πᾶν μᾶλλον ἢ στρατιῆν οἱ ἰδίδου (πᾶν governed by ἰδίδου).

25. σύσσφιγγε. P has συγσφιγγε, apparently by mistake. Meister reads σὺ γε σφιγγε (σφιγγε = σφιγγω).

ἀγκῶνας. 'Elbows.'

ἔκπρισον. Cf. πρισθεῖς, Soph. Ai. 1030. The bonds are to be so arranged that they make a mark on the flesh like the teeth of a saw. Cf. Hesych. πρίσας χερῶν τοὺς δεσμούς· and πρισμοῖς· ταῖς βίαιαῖς κατοχαῖς.

26. ἄφες. Cf. v. 72 (note) and ἀφέναι τὰς ἁμαρτίας in the New Testament.

27. ἄνθρωπος κτλ. Cf. Menander, Phap. 499 ἄνθρωπος ὃν ἥμαρτον, οὐ θαυμαστόν: Petronius 75 nemo non peccat, homines sumus, non dei: and again, 130 fateor me, domina, saepe peccasse: nam et homo sum et adhuc sumenis (where the scene in Herodas seems to have been in Petronius' mind).

28. The order is δρώντα τι τῶν (ἐκείνων δ) σὺ μὴ θέλῃς. The rel. (cf. ii. 64 etc.) is attracted into the case of its antecedent: Goodwin, Gk. Gr. § 1031. Cf. v. 50.

Θάλη. For the subj. without ἄν cf. Intro. ch. V. 2. B. g. c.; Goodwin, Gk. Gr. § 1437.

στίξον. This word gives Bitinna a hint, which she afterwards is about to put into practice (v. 65), but is dissuaded.

For the custom of branding slaves cf. Ar. Birds 760; Martial ii. 29. 9.

29. 'Let your dalliance be with Amphytales.' For πληκτίζεσθαι πρὸς τινα cf. Ar. Ekkli. 964: Strabo xi. p. 512 βαρχεῖα τις πινόντων ἅμα καὶ πληκτιζόμενων πρὸς ἀλλήλους: Dion Cass. xlv. 18 ἀνὴρ σκεπητόλης . . . πρὸς γυναῖκα ἰβ-δομηκοντοῦτιν πληκτιζόμενος.

30. ἀλινδεῖ. For the erotic sense of the verb ἀλινδεῖσθαι cf. a scazon in Etygm. Magnum s. v.: μέλλοντας ἤδη παρθένους ἀλινδεῖσθαι: Lat. volucriari. See also Cobet, V. L. p. 133. δλεῖν δεῖ (ἀλιν δεῖ) has also been read, but does not suit the remainder of the line.

καὶ ἔμ' ὄνη, πο[δ]όψηστρον. 'And flout me, you door-mat.' So Blass and F.D. (Academy, 1893, p. 72). ὄνη is 2nd sing. of ὀνομαί. ποδόψηστρον is a term of abuse modelled on the idea of trampling on a fallen foe: cf. Soph. El. 456 ἐχθροῖσιν . . . ἐπμβήναι ποδῖ. It would be possible also to read τὸ ἀπόψηστρον from the faint indications in P. We might then read in full καὶ ἐμὸν ἦ τὸ ἀπόψηστρον, 'et cui obstitit id per quod emungor': cf. ἀποφῶ in Lex., and especially Ar. Knights 909. Others take ἀπόψηστρον as the scraper used to level the measure in serving out corn (Cholmeley on Theokr. xv. 95).

31. δέδεταί, sc. Γάστρων.

ἄγ' αὐτὸν εἰς τὸ ζήτρειον πρὸς Ἑρμῶνα  
καὶ χιλίας μὲν ἐς τὸ νῶτον ἐγκόψαι  
αὐτῷ κέλευσον, χιλίας δὲ τῇ γαστρὶ.

ΓΑ. ἀποκτενεῖς, Βίτινα, μ', οὐδ' ἐλέγξασα 35

εἴτ' ἔστ' ἀληθέα πρῶτον εἶτε καὶ ψευδέα ;

ΒΙ. ἂ δ' αὐτὸς εἶπας ἄρτι τῇ ἰδίῃ γλάσση  
'Βίτιν', ἄφες μοι τὴν ἁμαρτίην ταύτην' ;—

ΓΑ. τήν σευ χολὴν γὰρ ἤθελον κατασβῶσαι.

ΒΙ. ἔστηκας ἐμβλέπων σύ, κοῦκ ἄγεις αὐτὸν 40

ὅκου λέγω σοι ; ὅδη, Κύδιλλα, τὸ ρύγχος  
τοῦ παντοῦρκτηω τοῦτο, καὶ σύ μοι, Δρήχων,

32 ΖΗΤΡΕΙΟΝ P, cf. Etym. Magnum s.v. ζήτρειον: ζήτριον Rutherford 33 ΤΟΝΝΩΤΟΝ P 34 ΑΥΤΩΙ cum paragrapho subscr. P 36 εἴτ' I T cum paragrapho subscr. P 37 ΑΥΤΟCΙΠΤΑC cum E superscr. P ἰδίῃ Bücheler: ΙΔΙΑΙ P 38 BITINN cum paragrapho subscr. P 39 ΤΗΝ cum paragrapho subscr. P 41 post COI spatium ΟΔΗ cum accentu ^ super H P: θλῆ Headlam: θρη Blass 42 ΤΟΥΤΟ, ΔΕ superscr. m. pr. P

σοι *en tibi* (Dat. *Ethicus*).

32. ζήτρειον. This word, we are told, means τὸ τῶν δούλων δεσμοτήριον (*ergastulum*), or μύλων (*pristinum*), παρὰ Χίοις καὶ Ἀχαιοῖς. For the scansion of εἰ as short cf. *δαρείκου*, vii. 102. Choiroboskos, in *Etym. Magnum*, states that it is sometimes found spelt with ζ, for εἰ: καὶ παρ' Ἑρῶδοτ' ἄγε αὐτὸν εἰς τὸ ζήτριον: ἔστι δὲ χορίαμβον τὸ μέτρον. The necessary corrections Ἑρῶδοτ' and χορίαμβον are due to Ruhnken. The last clause in Choirob. does not mean that he took the words of the quotation to be the end of a verse, for if so, the εἰ would have to be long (in 6th foot of scazon).

Ἑρμῶν. A shortened form of Ἑρμῶ-δορος.

33. χιλίας, sc. πηγγῆς, not στιγμῆς, for in that case v. 65 is unintelligible.

τὸ νῶτον. The MS. gives τον νῶτον. νῶτος (masculine) is found in later Greek (Phrynichus 290, Lobeck).

36. ἀληθέα . . . ψευδέα, sc. ἂ κατηγορεῖς μου.

πρῶτον with ἐλέγξασα. For the inverted order cf. vii. 65–6. We might have expected πρότερον: but cf. Ar. *Ekk.* 1079; *Anth. Pal.* xii. 206 πρῶτον συμμελετᾶν ἢ μελετᾶν μαθεῖν.

37. We must supply something like ταῦτα ἐλέγχει σε αἴτιον ὄντα. Either the anger of the speaker will not allow her to finish, or else Gastron hastens to explain.

γλάσση. Cf. iii. 84.

38. = v. 26.

39. τήν σευ χολὴν γὰρ κτλ. For the position of γὰρ cf. iv. 72.

κατασβῶσαι. On this form see Darbishire in *C. R.* vi. p. 277, who suggests the proportion στορέσαι: στορῶσαι :: κατασβῶσαι: κατασβῶσαι. Cf. Brugmann, *Indogermanische Forschungen*, vol. i. 5, 501–505, who thinks that -σῶσαι is either for -σβῆσαι, an ablaut form, or else is for -σβοῆσαι. Cf. *ἔβωσα, ἐβάθεον, ἐνώσας*.

40. Cf. v. 10.

41. ὅδη. P has οδῆ: 'contractionis signum futo,' says Büch. of the circumflex. ὁδῶν (v. Lex.) is used here in its literal meaning, 'to guide.' Kydilla is to lead the offender to the door, so as to start him on his way. There is no real reason for suspecting ὅδη; the various conjectures (such as θλῆ, Headlam) are unnecessary.

ρύγχος. Colloquial for στόμα, cf. vii. 6 κόπτε . . . τὸ ρύγχος. With ὁδῶν τὸ ρύγχος cf. Lukian, *dial. deor.* vi. 3, τῆς μινὸς ἔλκειν (proverbial). Note τὸ ρύγχος, cf. ἐπὶ μινὸς at vi. 37. But at v. 66 we have *ἔχοντά βαφίδας*; at vii. 69 σὲ *βῆδι' ὄς*.

42. παντοῦρκτηω. 'Malefactor.' Cf. *πανούργος*. Apparently Pyrrhios is meant, not Gastron.

τοῦτο. This is better than the alternative τοῦδε. Slaves are always ad-

ἦδη 'φαμαρτεῖς οἱ σ' ἂν οὗτος ἡγήται ;  
 δώσεις τι, δούλη, τῷ κατηρήτῳ τούτῳ  
 ῥάκος καλύψαι τὴν ἀνώνυμον κέρκον, 45  
 ὥς μὴ δι' ἀγορῆς γυμνὸς ὦν θεωρήται ;  
 τὸ δεύτερόν σοι, Πυρρή, πάλιν φωνέω,  
 ὅπως ἐρεῖς Ἑρμῶνι χιλίας ὧδε  
 καὶ χιλίας ὧδ' ἐμβαλεῖν ἀκήκουκας ;  
 ὥς ἦν τι τούτων ὦν λέγω παραστείξῃς, 50  
 αὐτὸς σὺ καὶ τὰρχαῖα καὶ τόκους τείσεις.  
 βάδιζε, καὶ μὴ παρὰ τὰ Μικκάλῃς αὐτόν

43 'φαμαρτεῖς οἱ σ' ἂν Blass: ΦΑΜΑΡΤΙC ΟΙΕΑΝ P: 'φαμαρτεῖν εἶν' ἂν Headlam 49 ΑΚΗΚΟΥΚΑC cum accentu acuto super A alterum P 50 παραστείξῃς Rutherford: ΠΑΡΑCΤΙΞΗC P: παραστείξῃς Bücheler

dressed or spoken of as οὗτος, not ὧδε, in Herodas.

καὶ σὺ μοι, Δρήχων. For μοι, *Dat. Ethicus*, cf. v. 31, and vi. 10.

43. ἦδη 'φαμαρτεῖς. *φαμαρτεῖν* = *δμαρτεῖν*, cf. *δμαρτή* = *δμαρτή*. The pres. indic. in questions is used for the imperative. 'Are you coming?' = 'come.'

οἱ σ' ἂν κτλ. The reading of P is *οἱ εἰν οὗτος*. Some editors have *ἦδη 'φαμάρτει σοι ἂν οὗτος ἦ*, but *ἂν* has *α*. Headlam suggests that the original reading was *ἦδη 'φαμαρτεῖν* (infin. for imper.) *εὔτε ἂν οὗτος ἦ*, and that then *οτεαν* was read (*δτε*, a gloss on *εὔτε*), whence *οιεαν* (*J. Ph.* xxi. 83).

44. δώσεις. Fut. indic. in questions = imper. Cf. above.

κατηρήτῳ. Attic *κατάρητος*. The true Ionic form is *κατάρητος* (Meister): cf. *ἀρή*, *ἀρᾶσθαι*. Brugmann, *ap. Meister* (p. 876), thinks that there was a form *ἀρη* beside *ἀρη*, and that *κατάρητος* had the *α* lengthened, as was often the case in compounds.

45. ῥάκος. Cf. on iii. 50. καλύψαι. This infin. of purpose is common in Homer; cf. *Il.* i. 347 *ὧκε δ' ἄγειν*.

ἀνώνυμον. Used at vi. 14 of persons, = 'low,' 'vile.'

κέρκον. Cf. on v. 1 above.

46. δι' ἀγορῆς. Usually with *διὰ* and the gen. of place a verb of motion is found, which is here implied in the context, but not expressed. Cf. e.g. *ἔφυγον διὰ τῆς πόλεως*, Thuk. ii. 4.

θεωρήται. 'Be a spectacle;' cf. *θεωρία*.

47. τὸ δεύτερον . . . πάλιν. Cf. *αὐ πάλιν*, *αὐθις αὐ πάλιν*.

48. δίκας ἐρεῖς. v. Goodwin, *GA. Gr.* § 1352. The usage is colloquial: Ar. *Frogs* 627.

ἐρεῖς = 'bid': cf. vi. 26 (*εἴτε*).

χιλίαις ὧδε κτλ. Cf. *sv.* 33 sq. Probably a gesture would be used to explain ὧδε in each case. At iv. 42 ὧδε *χῶδε* = 'hither and thither'; cf. on ii. 98.

49. ἀκήκουκας. Cf. *δρῶρῃκα*, v. 4 (note). The acute found in the MS. on the last syllable may indicate a rising tone necessary in a question (Diels): cf. *Introd.* ch. IV.

50. ἂν λέγω. The relative is attracted into the case of *τούτων*, as at v. 28.

παραστείξῃς. From *παραστέχω* (Rutherford, Blass), 'to pass by,' hence 'to violate.' No other example of this meaning is quoted. Others read *παραστείξῃς* (the manuscript reading being ambiguous). But *παραστίξω* is quoted only in the sense 'to mark by points at the side' (Iamblichos).

51. 'You will yourself have to pay both principal and interest.' This is a colloquialism for 'you will have to make good the deficiency with interest.' Cf. Menander *Thes.* i. οἱ δ' εἰς τὸ γῆρας ἀναβολὰς ποιοῦμενοι | οὗτοι προσπατίνουσι τοῦ χρόνου τόκους: *Lysias* *Ap.* Athen. xiii. 612 C οὗτε τόκους οὗτε τὰρχαῖον ἀπεδίδου.

τείσεις. Inscriptions prove that this and not *τίσεις* is the correct form of the future (Meister, p. 871).

52. παρὰ τὰ Μικκάλῃς. 'Past Mik-kale's house' (or 'farm'). Cf. Ar. *Wasps* 1440; Theokr. ii. 76 (τὰ Λύκωνος); Demosth. 1258. 25. 'Do not lead



ἀγ', ἀλλὰ τὴν ἰθείαν. οὐδ' ἐπεμνήσθην —  
 κάλει κάλει δραμεῦσα, πρὶν μακρὴν, δούλην,  
 αὐτοῦ]ς γενέσθαι.

KT.

Πυρρίης, τάλας, κωφέ,  
 καλεῖ σε· μᾶ, δόξει τις οὐχὶ σύνδουλον  
 αὐτὸν σπαράττειν, ἀλλὰ σημάτων φῶρα·  
 ὀρῆς, ὅπως νῦν τοῦτον ἐκ βίης ἔλκεις  
 ἐς τὰς ἀνάγκας, Πυρρίη· [σ]έ, μᾶ, τούτοις

55

53 post ΑΓ spatium

Rutherford post ΓΕΝΕΘΑΙ spatium

subscr. P post CE spatium

59 EC lineola apposita P

55 αὐτοῦς Jackson: ΑΥΤΟC P: αὐτὸν

56 ΚΑΛΙ cum paragrapho

ΔΟΥΛΟΝ, CYN superscr. m. pr. P

Πυρρίη· σέ, μᾶ Blass: ΠΥΡΡΙΗ ΕΜΑ P

him past Mikkale's house, but by the direct road'; παρὰ τὰ Μικκάλῃς then indicates a detour. It is suggested that Μικκάλῃ is a rival of Bitinna, who would exult at the infidelity of B.'s favourite. Pyrrhias is warned not to go out of his way in order to show Gastron in disgrace. It is possible that παρὰ τὰ Μικκάλῃς λέγειν was a proverbial expression = 'to go by a roundabout way' (Meister). But there is no other trace of this proverb.

53. τὴν ἰθείαν, sc. ὁδόν, which is often omitted: cf. πορεύεσθαι τὴν ἑξω τείχους, Plat. *Lys.* 203 A.

οὐδ' ἐπεμνήσθην. 'But I bethink me.' A formula like τὸ δεῖναι (i. 44), used when the speaker suddenly recalls something to mind. We must suppose that there is a pause after ἰθείαν. At vi. 42 (ἐκεῖνο δ' οὐ σοὶ καὶ μάλιστα ἐπεμνήσθην) the phrase has a slightly different meaning: 'but to return to the question I raised just now.' Headlam suggests in the text οὐδ' ὑπεμν. for οὐδ' ἐπεμν.: and the use of ἐπιμνησκόμαι in this passage is certainly very similar to that of ὑπομν.

55. αὐτοῦ]ς. P has αὐτός, which is more probably a corruption of αὐτοῦς than of αὐτόν.

Πυρρίης κτλ. These words are to be given to Kydilla, not to Bitinna. Kydilla's speech goes down to τρέβοντα, v. 62.

The παράγραφος in the margin of P is put after v. 56 instead of after v. 55. At i. 65 (q. v.) it comes a line too soon, but is there cancelled and given correctly below, v. 66. These two cases suggest that the scribe's eye ran down the column as he inserted the παρά-

γραφοί, and that he did not put them in each time after writing the line. J. H. Wright, *Herondasea*, pp. 179, 184 note 1.

The nominative Πυρρίης is used instead of the voc. Πυρρίη (v. 47, 59). So τάλας is nom., the voc. being τάλαν: but κωφέ voc.

56. καλεῖ σε, sc. Bitinna.

μᾶ. 'Upon my word,' in indignant protest.

δόξα. Cf. on iv. 28 (ἐρεῖ).

οὐχὶ σύνδουλον κτλ. Pyrr. might have had some fellow-feeling for Gastron. He had himself tasted Bitinna's cruelty (v. 62).

57. σπαράττειν. Usually 'to tear in pieces,' as hounds do their prey: Plato, *Rep.* 539 B. Here it is = 'drag about,' 'handle roughly.'

σημάτων φῶρα. The τυμβωρύχοις, who was put on a level with the robber of temples (ιερόσυλος). Cf. Teles *ap.* Stob. 97. 31 ὥστε καὶ τυμβωρυχεῖν καὶ ιεροσυλεῖν. Both characters indicated extreme depravity. Cf. Ar. *Frogs* 1149.

58. ἐκ βίης. Like πρὸς βίαν in Attic: cf. ἐκ δίκτης = δικαίως, iv. 77.

59 sq. ἐς τὰς ἀνάγκας. L. & S. quote Hdt. i. 116 ἀγόμενος ἐς τὰς ἀνάγκας, Thuk. i. 99, iii. 82. Singular and plural are both used of 'torture.'

[σ]έ, μᾶ, τούτοις κτλ. P has ε μᾶ, the σ of σέ being omitted. μᾶ is the particle of asseveration which we have had already: cf. i. 85. In v. 60 we must correct τοὺς δύο of P to τοῖς δύο, and understand ὀφθαλμοῖς. 'Verily, with these two eyes shall Kydilla see thee . . . wearing the fetters, &c. The 3rd person is used (Κυδὶλλα ἐπὶφύεται)

τοῖς δύο Κύδιλλ' ἐπόψεθ' ἡμερέων πέντε 60  
παρ' Ἀντιδώρῳ τὰς Ἀχαϊκὰς κείνας,  
ἅς πρῶν ἔθηκας, τοῖς σφυροῖσι τρίβοντα.

BI. οὗτος σύ, τοῦτον αὖτις ὧδ' ἔχων ἦκε 65  
δεδεμένον οὕτως, ὥσπερ ἐξάγεις αὐτόν,  
Κόσιν τέ μοι κέλευσον ἐλθεῖν τὸν στίκτην  
ἔχοντα ῥαφίδας καὶ μέλαν. μὴ δεῖ σε  
ὁδῶ γενέσθαι ποικίλον. κατηρτήσθω  
οὔ[τ]ω κατὰ μῦδος ὥσπερ ἡ Δάου τιμή.

60 τοῖς Blass: ΤΟΥC P 61 ΑΧΑΙΚΑC cum signo diaeresis super I P  
62 AC cum paragrapho subscr. P πρῶν Bücheler 63 ΑΥΘΙC,  
T superscr. m. pr. P 66 post ΜΕΛΑΝ spatium δεῖ ΔΙ cum  
accentu ^ super I P 67 post ΠΟΙΚΙΛΟΝ spatium 68 ΟΥ . Ω  
cum paragrapho subscr. P

as more solemn than ἐπόψομαι. The speaker is plainly Kydilla herself (cf. on v. 55).

For the omission of ὀφθαλμοῖς, no doubt a colloquial usage, cf. vi. 23 μὰ τοῦτους τοὺς γλυκεῖας, Theokr. vi. 22 (of the Kyklops) τὸν ἔνα γλυκύν, φ ποθόρημι.

Bücheler reads σὲ μὰ τοῦτους | τοὺς δύο, altering τοῦτους of P, and keeping τοῖς. He takes μὰ as = μύ, and compares vi. 23 just quoted, where μὰ is used. For the practice of swearing by the eyes cf. Petronius 133 *tetigit puer oculos suos conceptissimisque iuravit verbis*. But in none of the instances of μὰ does it bear the meaning of μύ; cf. i. 85 (n.).

60. ἡμερέων πέντε. Gen. of time within which. Goodwin, *Gk. Gr.* § 1136.

61. Ἀντιδώρῳ. Perhaps one of Herodas' *redende Namen* = 'the Avenger.' Cf. on ii. 5; iv. 35.

Ἀχαϊκὰς. Some kind of fetters is meant: cf. Lat. *Boiae*, from the Gaulish tribe Boii. The origin of the word is not known, perhaps it is a jest on Homer's *ἐκνημίδες Ἀχαιοί*, 'well-greaved' = 'fettered,' or it may come from *dyos* by a similar play on words.

62. ἅς πρῶν ἔθηκας. 'Which you have only just left off.' K. reminds Pyrrhias that he is not immune from punishment. Some take ἔθηκας = ἀνέθηκας: for the custom on the part of slaves to offer their fetters, &c., on liberation cf. Hor. *Sat.* i. 5. 65. But the other meaning, 'to put off,' seems preferable. Pyrrhias is not yet free.

For πρῶν cf. Kallim. *fr.* 84 οὐ πρῶν

μὲν ἡμῶν δ' τραγῳδὸς ἤγειρεν (Schneider, *Callimachea*, ii. 248). Eur. is for πρῶν (not found) = πρῶην: Smyth.

63 sq. ὧδ' ἔχων κτλ. ὧδε goes with ἦκε, οὕτως with δεδεμένον. *Huc redi ienops vincitum sic ut educturus fuisti* (Büch.).

66. ῥαφίδας καὶ μέλαν. 'Needles and ink,' for the purpose of branding. In Eupolis 259 (i. p. 329, Kock) in a similar context *βελόναι* are mentioned, three in number. Probably different pigments were used in the operation: cf. *ποικίλον*, v. 67.

μὴ . . . ὁδῶ. 'At the same time,' 'at one job.' Cf. ἡ πόλλ' ἀνθρώπου μ' ἐνὶ λόγῳ μὲθ' ὁδῶ. Eur. *Hel.* 764. At Ar. *Peace* 1154 and commonly we find τῆς αὐτῆς ὁδοῦ in the same sense. Probably σε in v. 66 is Pyrrhias, cf. v. 63. For (1) this gives more point to μὲθ' . . . ὁδῶ, (2) Pyrrhias had been already threatened (v. 51).

67. ποικίλον. Here used of the various colours employed in tattooing. Cf. on iii. 90.

κατηρτήσθω κτλ. 'Let him be slung up like the worthy Davus.' For *καταρτάν* cf. i. 62.

68. κατὰ μῦδος. There is an allusion to the phrase κατὰ μῦδος *δλεθρον* (Menander *Thais* 219; Philemon 211). Kock quotes on the latter passage, *Append. Vatic.* ii. 93 κατὰ μῦδος *δλεθρον* οἱ μύδος ἀπορρέοντες αὐτοῖς τῶν μελῶν κατὰ βραχὺ φθείρονται, Ailian, *H. An.* xii. 10 ἡ παροιμία λέγει κατὰ μῦδος *δλεθρον*. Danielsson takes κατὰ μῦδος = 'über die Schnauze.' Meister reads κατὰ μῦδος, which he renders 'verschlos-

ΚΤ. μή, τατί, ἀλλὰ νῦν μὲν αὐτὸν — οὕτω σὼ  
ζήη Βατυλλίς κηπίδοις μιν ἐλθοῦσαν  
ἐς ἀνδρὸς οἶκον καὶ τέκν' ἀγκάλαις ἄραις —  
ἄφες· παραιτεύμαί σε τὴν μίαν ταύτην  
ἁμαρτήν —

70

ΒΙ. Κύδιλλα, μή με λυπεῖτε·  
ἢ φεύξομ' ἐκ τῆς οἰκίης. ἀφέω τοῦτον

69 TATI cum accentu acuto super I P; deinde spatium CΩ, OI  
superscr. m. rec. 3 P 70 ζήη Hicks: ΖΩΙΗ P μιν Rutherford:  
ΜΕΝ P 73 ἈΜΑΡΤΙΗΝ cum paragrapho subscr. P με λυπεῖτε  
Rutherford: ΛΥΠΙΤΕΜΕ P: μή με λυπεῖ τι vel μή τι λυπεῖ με Palmer:  
μή λυπεῖ· Κυ. τέλλε· ἢ φεύξομαι ἐκ τῆς οἰκίης· Βι. ἀφέω κτλ. Meister 74  
post OIKICH spatium

sen, d. i. geknebelt, 'gagged.' Palmer (*Hermathena*, viii. 253) punctuates κατηγήσθω | οὕτω, κατὰ μὲν δὲ ὥστερ, ἢ Δάον τιμή. 'Thus let Davus's penalty be adjusted, as though against a mouse,' which means 'either that Davus's fate is of no more account in his jealous mistress's eyes than that little beast; or that Davus, punctured with the tattooing needle, recalls to Bitinna's mind the picture of a mouse riddled with a pitchfork.' Davus, according to Palmer, is the name of Bitinna's lover; v. on v. 1. ἢ Δάον τιμή. 'The respected Davus.' I take this with Crusius on the analogy of the periphrases with σέβας, βίη, μένος, πάρα, and the like: cf. Aisch. *P. V.* 1091 ὁ μητρὸς ἐμῆς σέβας. τιμή occurs in this sense in a chorus of Aisch. *Choe-phoroi* 398 κλυτὲ δὲ Γὰ χθονίαν τε τιμαί (= χθόνιοι τιμώμενοι). The use is confined to Tragedy, except in this passage of Herodas; but the phrase is here mock-heroic.

The name Δάος (or Δάος as it is given sometimes), is a slave-name, derived from the nomad tribe Δάοι (Dahae), Hdt. i. 125: cf. Φρόξ, &c. Δάος became a typical name for a resourceful slave, clever at deceiving his master, as are many of the slaves in the New Comedy. The Latin form of the name, Davus, is borne by a character of this sort in Terence's *Andria*.

There is a space between ὥστερ and ἢ, which represents a pause while the speaker is searching her mind for a proper comparison: or it may be due to the verb that must be supplied, of which τιμή is subject (Wright, *ubi supra*, p. 173).

69. τατί. Cf. on i. 60 ταταλίξαι.

νῦν μὲν. 'For the present.' The contrasted δέ-clause is not expressed. Cf. v. 81.

αὐτόν. With ἄφες, v. 72.

οὕτω. Cf. on iii. 1.

σὼ. For σόν, by Ionic contraction of σὴ to σ: cf. βῶσον, iv. 41. σοι seems to be a mere conjecture.

70. Βατυλλίς. Cf. v. 82; probably a daughter of Bitinna.

κηπίδος. ἑφορᾶν often has the sense 'to live to see.'

μιν. In P this is corrupted to μιν. For νιν, μιν, cf. on iii. 31.

71. ἐς ἀνδρὸς οἶκον. Headlam (*C. R.* xi. p. 59) quotes *Antik. Append.* (Cougny) ii. 401; Plut. *Brut.* 13. The elliptical ἐς ἀνδρὸς was affected by the Atticists. Alkiphron, iii. 41; Liban. iv. 418.

τέκν' ἀγκάλαις ἄραις. Cf. Homer, *Il.* ix. 455; Phoinix *Κορανιστά* v. 13 (of a girl) καὶ τῇ γέροντι πατρὶ κοῦρον εἰς χεῖρας | καὶ μητρὶ κούρην ἐς τὰ γούνα κατθέη.

72. ἄφες. Headlam seems to construe this with a double accus., αὐτόν, v. 69, and ἁμαρτήν, v. 73, and takes παραιτεύμαι σε parenthetically. But surely αὐτόν (v. 69) ought to be αὐτῷ.

We have elsewhere ἐν (τοῦτό) σε παραιτούμαι, and not παραιτούμαι σε τὴν ἁμαρτήν: but there is no reason to deny that this is Greek.

73. λυπεῖτε. Cf. on iii. 87 μέθεσθε Κόκαλ' αὐτόν. P has μηλυπεῖτε, by an accidental transposition which converts the line into a regular senarius. Meister reads μή λυπεῖ· (Κυνδ.) τέλλε i.e. 'do it'—.

74. φεύξομαι κτλ. This sentence well expresses the weakness of Bitinna's character. Rather than be annoyed

- τῶ]ν ἐπτάδουλον; καὶ τίς οὐκ ἀπαντῶσα 75  
 ἔς μεν δικαίως τὸ πρόσωπον ἐμπτύοι;  
 οἴῃ, τῇν τύραννον. ἀλλ' ἐπεὶ περ οὐκ οἶδεν  
 ἄνθρωπος ὧν, ἐωυτὸν αὐτίκ' εἰδήσει  
 ἐν τῷ μετώπῳ τὸ ἐπίγραμμα ἔχων τοῦτο.  
 ΚΤ. ἀλλ' ἔστιν εἰκὰς καὶ Γερήνι' ἐς πέμπτην — 80  
 ΒΙ. νῦν μὲν σ' ἀφήσω, καὶ ἔχε τὴν χάριν ταύτη,  
 ἧν οὐδὲν ἦττον ἢ Βατυλλίδα στέργῳ,

75 post ΕΠΤΑΔΟΥΛΟΝ spatium 77 οὐ, τὴν Danielsson, Palmer  
 ΕΠΕΠΕΙΠΕΡ Ρ 79 ΕΝ cum paragrapho subscr. Ρ ΜΕΤΩΠΩ Ρ  
 80 ΑΛΕΞΤΙΝ cum paragrapho subscr. Ρ καὶ 'Αγρήνι' Headlam,  
 Schulze

she will run out of her own house.  
 Meister gives these words to Kydilla.

ἀφῶ. Deliberative subj. Goodwin,  
*Gk. Gr.* § 1358.

75. τῶ]ν ἐπτάδουλον. This is an  
 exaggeration of τρίδουλον, a word  
 found in Soph. *O. T.* 1063, and else-  
 where. ἐπτάδουλος was used by Hipponax,  
*fr.* 113 Bergk; and Eustathios, prob-  
 ably in consequence of this, assigns the  
 words ἀφῶ... ἐπτάδουλον to Hipponax.  
 They thus appeared in Bergk as Hip-  
 ponax *fr.* 75.

τίς οὐκ... ἐμπτύοι; The construc-  
 tion of τίς and the optative without ἄν  
 is frequent in writers of the Alexandrine  
 school (v. Jacobs, *Anth. Gr.* xiii. 86),  
 and cf. *Introd. ch. V* (Grammar) B.  
 5. c. iii.

76. ἔς μεν κτλ. For the order cf. on  
 iii. 78 (ἔς μεν φορήσω).

ἐμπτύοι. Cf. *Plut.* ii. 189 A ἐμπτύειν  
 τινι εἰς τὸ πρόσωπον.

77. οἴῃ, τῇν τύραννον. 'No, by our  
 Lady,' i.e. Aphrodite. This reading  
 may be considered fairly certain. For  
 the omission of μὰ cf. *Ar. Lys.* 986 οὐ  
 τὸν Δὲ οὐκ ἐγάνυα. ἡ τύραννος =  
 Aphrodite; cf. *Eurip. Hippol.* 538  
 Ἐρατα δὲ τὸν τύραννον ἀνδρῶν κτλ.  
 (W. L. Newman, *C. R.* vi. p. 181).  
 Headlam, however (*C. R.* xiii. 154), thinks  
 that Hera is meant: he refers to *Eur.*  
*I. A.* 738; *Andr.* 934.

οὐκ οἶδεν κτλ. Gastron, however,  
 had expressly said at v. 27 ἀνθρώποις  
 εἰμι: cf. v. 15 ἡ σε θεῖο' ἐν ἀνθρώποις.  
 Here, as at v. 27, ἀνθρώπος is the oppo-  
 site of θεός, at v. 15 of δοῦλος.

78. ἐωυτὸν... εἰδήσω. 'He shall  
 know himself,' i.e. his real character of  
 σιγματίας. The accus. is as in γνῶθι

σεαυτὸν, and ἔχων in the next verse =  
 'when he has,' or 'by having.' We  
 must not connect εἰδήσει and ἔχων like  
 οἶδεν... ὧν in v. 77.

79. ἐπίγραμμα. The letters branded  
 on his forehead. Cf. *Plato, Laws* ix.  
 p. 854 ἐν τῷ προσώπῳ καὶ ταῖς χερσὶ  
 γραφαῖς τὴν συμφορὰν... ἐκβληθῆναι (of  
 a man found robbing temples). Meister  
 thinks that the ἐπίγραμμα referred to is  
*der mit oὐκ οἶδεν κτλ. angedeutete*  
*Spruch* γνῶθι σεαυτὸν: but it is surely  
 some offensive title that is meant.

80. εἰκὰς. Sacred to Apollo: cf. on  
 iii. 53.

Γερήνια. 'This may have been a  
 festival at Kos in honour of Machaon,  
 son of Asklepios (and grandson of  
 Apollo: cf. iv. 9). There was a tomb  
 and a well-known sanctuary of Machaon  
 at Gerena or Gerenia in Messenia'  
 (Paus. iii. 26. 9), W. L. Newman, *C. R.*  
 vol. vi. p. 181. Headlam would correct  
 the text, reading καὶ Ἀγρήνια for καὶ  
 Γερήνια (see *C. R.* xiii. 154): cf.  
 'Ἀγρίνια: νεκρῶσια παρὰ Ἀργείοις. There  
 was a Koan month named Ἀγρίνιος  
 (Paton-Hicks, pp. 326-334. So also  
 Schulze, *Berl. Phil. Woch.* 1895, 1 sqq.).  
 This would, if accepted, make Kos the  
 scene of this Mime.

Others, keeping Γερήνια, refer it to  
 a cult of Nestor: cf. Γερήνιος ἱερὸντα  
 Νέστωρ. There was a guild of Νεστορίδαι  
 at Kos (P.-H. 37. 47).

81. νῦν μὲν. For μὲν emphasizing  
 νῦν (like γὰρ) cf. *Ar. Wasps* 1011.

ταύτη. Kydilla.

82. Βατυλλίδα. v. on v. 70.

στέργῳ. As usual, this indicates  
 family affection (*pietas*), such as the  
 love of parents for their children.

ἐν τῇσι χερσὶ τῆς' ἐμῇσι θρέψασα.  
 ἐπεὰν δὲ τοῖς καμοῦσιν ἐγχυτλώσωμεν,  
 ἄξεις τότε' ἀμέλει τὴν ἐορτὴν ἐξ ἐορτῆς.

85

83 ΕΜΗCΙ Ρ

85 ἀμέλει τὴν Hicks : AM . AIT . Ή Ρ.

84. τοῖς καμοῦσιν. 'The dead.' This use of *oi kamontes* is common in Homer (e.g. *βροτῶν εἶδωλα καμόντων*, *Od.* xi. 476).

ἐγχυτλώσωμεν. *χύτλον* (*χύτλα*) is Hellenistic Greek for *χοή* (*choai*) 'libations to the dead.' Homer has *χυτλοῦν*, 'to pour oil,' *Od.* vi. 79.

85. ἀμέλει. 'Doubtless:' cf. *Ar. Acharn.* 368. It is used with some sarcasm.

τὴν ἐορτὴν κτλ. 'Your own feast after the (proper) feast is over.' The

objections to the article *τὴν* are not well founded. Gastron will have a *στιγμῶν ἐορτὴ* all to himself: cf. *ἀγούσιν ἐορτὴν οἱ κλέπτει* (Suidas) = 'thieves have a happy time.' For the dissyllabic scansion of *ἐορτὴν* cf. *Ion fr.* 21 *ἐνιαυσίαν γὰρ δεῖ με τὴν ἐορτὴν δαίνειν*. Headlam has proposed ingeniously *ἀμελιτῆτιν ἐορτὴν* (= *πικρὴν ἐο.*), honey being a prominent item in offerings. But there is not room in the MS. for *ἀμελιτῆτιν* (Kenyon).





**TWO WOMEN CONVERSING**

Terracotta in the British Museum. Hutton, *Greek Terracottas*, fig. 27.

# VI

## ΦΙΛΙΑΖΟΤΣΑΙ Η ΙΔΙΑΖΟΤΣΑΙ

ΚΟΡΙΤΤΩ ΜΗΤΡΩ

ΚΟ. Κάθησο, Μητροῦ τῇ γυναικὶ θὲς δίφρον

Tit. ΦΙ. ΙΑΖ. ΥCAI P

1 ΓΥΝΑΙΚΙΔΘΕC, Δ deleto, Θ ex O facto m. pr. P; scribe dare insti-  
tuerat ΓΥΝΑΙΚΙΔΟC, deinde errorem cognovit

The sixth Mime describes a conversation between two women, Koritto and a visitor, Metro. After a conventional beginning, in which Koritto welcomes her guest and scolds her own servant right vigorously, the conversation turns on a certain article made of leather and named *βαυβάν*. Metro wants to know who made one which she has seen, the property of Koritto, who is much annoyed to find that Metro knows of this. The rest of the piece is chiefly occupied with confidential talk on the subject of the *βαυβάν* and its maker Kerdon, whom we shall meet again in vii. As for the scene of this piece, the name *Κοριττώ* (*Korittis*) points to Kos (Schulze, *R. M.* xlviii. 251): cf. on 20, 25. On the other hand, Herzog (*Berl. Phil. Woch.* 1898, c. 1249-1253) gives reasons in favour of Ephesos. The scene of vi and vii must apparently be laid in the same place. Now (1) at vii. 86 a month *Ταυρέων* is mentioned. This is found in the calendar of Ephesos among other places (v. below). (2) Ephesos suits vi. 58, where it is said that Kerdon comes from Chios or Erythrai, which are both close to Ephesos. (3) The name *Ἀπρεμῆς*, vi. 87, points to the city where the worship of *Ἀπρεμῆς* was so prominent. This view is more satisfactory than the others which have been put forward, the most noteworthy of which is that of Meister, that the scene of vi and vii is to be laid at Alexandria. His reasons are chiefly (1) At vii. 86 there is a word from the calendar *κατὰ Διογέσιον*, 'so-called, in which the names of the various months are derived from the signs of the Zodiac, with the Ionic termination -ων. But the

name of the month to which he refers is *Ταυρῶν* at Alexandria, not *Ταυρέων*, as it is in Herodas. (2) The price of the shoes in vii. 79 (v. note) points to a copper coinage, which we know to have been in existence in Egypt. This theory is not to be accepted. The prices in vii are no doubt high, if silver is meant; but this is in keeping with the character of the purchasers. *On voit que ces femmes font un luxe effréné* (Weil): cf. Excursus II.

Rutherford suggests Kyzikos (which has a month *Ταυρέων*) as the scene of vi and vii. He bases this view on *τῆς Ἀρτακηρῆς*, vii. 87, Artake being a suburb of Kyzikos. But a person would be as naturally called after a place though at a distance from the place in question as in the neighbourhood of it. Also Kyzikos labours under the disadvantage of being too remote from Kos. Of the other two cities which have a month *Ταυρέων*, (1) Sinope is open to the same objection in a greater degree, and (2) Samos does not seem to be hinted at in any other passage. Hence Ephesos is the most probable scene of vii, and therefore also of vi.

There is unhappily no doubt that the *βαυβάν* = *δλσβοι*, the *σκυνίη ἐπιστομῆς* of *Ar. Lys.* 109sq. J. van Leeuwen (*J. F.*) labours hard to disprove this (*Mnemosyne*, vol. xx, N. S. 97-100), but in vain. Epicharmos and Sophron both made references to the practice (Crusius, *Unters.* 129).

1. τῇ γυναικὶ κτλ. Addressed to a slave.

θεC. The first hand of P had *δoC*, corrected to *θεC*. With this scene cf.



ἀνασταθείς[α]· πάντα δεῖ με προστάττειν  
αὐτήν, σὺ δ' οὐδὲν ἄν, τάλαινα, ποιήσῃς  
αὐτὴ ἀπὸ σαυτῆς· μᾶ, λίθος τις, οὐ δούλη,  
ἐν τῇ οἰκίῃ (κείσ'· ἀλλὰ τᾶλφιν' ἦν μετρή,  
τὰ κρίμιν' ἀμιθρεῖς, κῆ τοσοῦτ' ἀποστάξει,  
τὴν ἡμέ[ρ]ην ὅλην σε τονθορύζουσιν  
καὶ πρημονῶσαν οὐ φέρουσιν οἱ τοῖχοι.  
νῦν αὐτὸν ἐκμάσσεις τε καὶ ποεῖς λαμπρόν,

5

4 post CAYTHC spatium 5 κείσ' Headlam: ΕΙC P, et deinde spatium  
ΜΕΤΡΕΩ, H. superscr. m. rec. 4 P 9 ΕΚΜΑCCΙC P

Theokr. xv (the beginning), esp. v. 2  
δρῃ δῆφρον, Εὐνόα, αὐτῇ. Also Plaut.  
*Stichus* i. 2. 58-64.

2. ἀνασταθείς[α]. Ἰστιάθ for Ἰστη is  
common in poets: Pindar, *Isth.* vii. 10;  
Aisch. *Pers.* 205; Soph. *Asias* 1171;  
Eur. *Helena* 1592.

προστάττειν. Like ἐπιτάττειν, regu-  
larly used of the orders of a master or  
mistress to a slave.

3. αὐτήν. Emphatic from its position  
in the line.

οὐδὲν. We ought perhaps to read  
οὐδ' ἐν, but οὐδὲ ἐν would rather have  
been expected, like οὐδὲ εἰς, i. 48.

4. αὐτὴ ἀπὸ σαυτῆς. The phrase  
ἀφ' ἑαυτοῦ, 'of oneself,' *sua sponte*,  
is found in Thukydides.

λίθος τις, οὐ δούλη. This form of  
expression is colloquial. Crusius com-  
pares Lukian, *dial. meretr.* 12. 2 λίθος,  
οὐκ ἄνθρωπος, Asklep. *Anth. Pal.* v. 181  
ληστήν, οὐ θεράποντ' ἔχομεν: Theokr.  
xv. 9 ἰλέον, οὐκ οἰκησιν: and Petronius 43  
*hīer, non homo*.

5. (κ)είσ'. I have adopted Head-  
lam's suggestion for εἰς of P, which  
makes hiatus with οἰκίᾳ. Cf. Theogn.  
568; Kaibel, *Ep.* 551 a; Alkiphron  
i. 38. For the crasis cf. Ar. *Wasps* 827  
ἐν τῷκίᾳ.

τᾶλφιν' κτλ. The allowance of corn  
(Lat. *demensum*) meted out to slaves  
was a χοῖνιξ a day (*Dict. of Antiq.*  
ii. 657 b).

μετρή. P had first μετρέω, which  
would make Koritto serve out the *de-  
mensum* with her own hands. This is  
improbable, and μετρέω is corrected by  
the first hand to μετρή. For the middle  
μετρεῖσθαι cf. Hesiod, *Works and Days*,  
347.

6. κρίμινα. 'Crumbs.' Cf. Kallim.  
*fr.* 205 (of the grounds in gruel) and the

word κριμῶδη in κριμῶδη κατανάφειν,  
'to snow thick as meal,' Ar. *Clouds*  
965. See *Anth. Pal.* vi. 302, of a thrifty  
old man: αὐτάρακς δ' πρέσβυς ἔχων ἄλα  
καὶ δύο κρίμινα.

ἀμιθρεῖς. Ionic form of ἀμιθρεῖς. Cf.  
vi. 99 ἐξαμιθρησαι: v. Schneider's *Calli-  
machia* i. 383.

κῆ, i. e. καὶ εἰ.

τοσοῦτο. Deictic, with a gesture in-  
dicating something very small.

ἀποστάξει. Used for ἀποσεσείηται.  
There is perhaps a reminiscence of  
Kallim. *fr.* 205 καὶ κρίμινον κνεσέωντος ἀπο-  
στά(οντος) ἔραζε (Crusius). ἀποστάξει is  
future indic., and not Ionic subj. of the  
sigmatic aorist. The correction to σην  
... ἀποστάξει is unnecessary.

7. τονθορύζουσιν. 'Grumbling.'  
Used by Aristophanes, *Acharn.* 683;  
*Frogs* 747; *Wasps* 614. Herodas has  
τονθορύζει, fut. middle, at vii. 77, and  
τόνθρυζε (a syncope form) at viii. 8.

8. πρημονῶσαν. 'Fuming.' From  
πρημονή (πρήθω): hence 'boiling over  
with rage' (= ζέουσιν). The cognate  
πρημαίνω is similarly used in Ar. *Clouds*  
336 πρημαινόςσας ... θυέλλας.

οἱ τοῖχοι. Cf. on iv. 12. The walls  
cannot abide the slave's indignation, i. e.  
they nearly burst under the pressure, as  
the sides of a pot under the pressure of  
the steam. Thus the metaphor of πρη-  
μονῶσαν is maintained. We may com-  
pare *assiduo rusticae lectora columinae*  
(Juv. i. 13) for the exaggeration.

9. αὐτόν, sc. τὸν δῆφρον (v. 1). The  
slave only begins to polish the chair  
when some one wants to sit down on it.  
νῦν is explained by ὅτ' ἐστὶ χρεῖν.

ἐκμάσσεις. 'Wipe dry,' with a sponge.  
This use is somewhat rare.

ποεῖς. P has ποῦς, i. e. ποεῖς. On  
the spelling ποεῖς for ποιεῖς cf. Jebb on

- ὅτ' ἐστὶ χρ[εῖη], ληστρί; θυέ μοι ταύτη, 10  
 ἐπεὶ σ' ἐγε[υσ] ἄν τῶν ἐμῶν ἐγὼ χειρῶν.  
 ΜΗ. φίλη Κοριττοῖ, ταῦτ' ἐμοὶ ζυγὸν τρίβεις.  
 κήγῳ ἐπιβρύχουσα ἡμέρην τε καὶ νύκτα  
 κύων ὑλακτέω ταῖ[s] ἀνώνυμοις ταύταις.  
 ἀλλ' οὐνεκεν πρὸς σ' [ἡλθ]ον — ἐκποδὼν ἡμῶν 15  
 φθείρεσθε, νώβυστρα, ὦτ[α] μῶνον καὶ γλάσσαι,

10 χρ[εῖη] Kaibel post ΛΗCTPI spatium 11 ΕΠΕΙ cum  
 paragrapho subscr. P ἔγευσ' ἄν Rutherford: ΕΓΕ...ΑΝ P ΧΕΙΡΩΝ  
 cum puncto super E et altero E super Ω P 12 ταῦτό μοι  
 Kenyon: ΤΑΥΤΟΜΟΙ P ΤΡΙΒΕΙC cum puncto super E P 15  
 πρὸς σ' ἡλθον Kenyon: ΠΡΟCC . Λ . ΟΝ P, et deinde spatium 16  
 post ΝΩΒΥCΤΡΑ spatium φτα μῶνον Hicks: ΩΤ . ΜΟΥΝΟΝ P

Soph. *Philokl.* 120 (with the Appendix, p. 234). Elsewhere in Herodas we find forms in ποι—; but see iv. 22.

10. ἐστί. The ι is short before χρ-. Contrast vii. 104.

ληστρί. Cf. Asklepiades (quoted above on v. 4) ληστήν, οὐ θεράποντ' ἔχουσα.

Θυέ μοι ταύτη κτλ. See on ii. 72. 'You may thank her (Metro) for your escape.' μοι is *Dat. Ethicus*: cf. v. 42.

11. ἐπεὶ. Cf. on ii. 71.

σ' ἐγε[υσ] ἄν κτλ. For γεύω in the active = 'to give a taste of' (with accus. and gen.) cf. Theokr. x. 11 χαλεπὸν χορίω κῆνα γεύσαι.

τῶν ἐμῶν ἐγὼ χειρῶν. The use of both ἐμῶν and ἐγὼ, side by side, adds to the deliberate tone of the menace.

χειρῶν is the correct form of the gen., though here χειρεων is a correction, and at vii. 3 χειρεων is found in the text.

12. Κοριττοῖ. The form Κοριττῆς is also used (v. 46). Cf. Κοριττάς, *Inscriptions of Cos* 368, ii. 42.

ταῦτ' ἐμοὶ κτλ. 'You are in the same boat with me,' lit. 'you pull at the same yoke.' Cf. Zenobios 243 ἐγὼ τε καὶ σὺ ταῦτὸν ἔλκομεν (ζυγὸν ἐπὶ τῶν δμοια καὶ παραπλήσια παθόντων. Theokr. xii. 15 has ἐφίλησαν ἰσθ[μ]οῦ, i. e. δμοίως. I have adopted Headlam's correction of the manuscript ταῦτό μοι. He refers to Eur. *I. T.* 646, *Kykl.* 108, 630.

13. ἐπιβρύχουσα, lit. 'gnashing the teeth'; Lat. *infrendens*. Elsewhere we find ἐπιβρίσκω with κ not χ. βρύσκω is said to be the Attic form: βρύχω is used by Hippokrates (L. and S.).

ἡμέρην τε καὶ νύκτα. This phrase occurs again at v. 82. We also find νύκτα χῆμέρην, v. 7, vii. 40, 112.

14. κύων ὑλακτέω. 'I bark like a dog.' Note the omission of ὡς (ὥσπερ): Kephisodoros 1 ἐγὼ δὲ τοῖς λόγοις ὄνος ὄμου = 'Your words flow like water off a duck's back.' Similarly in Latin *ut* may be omitted. Horace has one or two instances: thus *Ep.* i. 2. 41 *qui recte vivendi prerogat horam | rusticus exspectat* — 'is like the clown waiting.'

Metro compares herself to a sheep-dog, always barking, never allowed a moment's rest: cf. Sophron *fr.* 8 Botzon.

ταῖ[s] ἀνώνυμοις. The *dat.* apparently goes not with ὑλακτέω, but with ἐπιβρύχουσα: with ὑλακτέω the accusative is regularly used: cf. Ar. *Wasps* 1401 Αἰσώπων . . . μεθύση τις ὑλάκει κύνων, and Polyb. xvi. 24. For ἀνώνυμος see on v. 45.

15. Metro now comes to the purpose of her visit; but suddenly remembering the presence of the slaves she sends them out of the room. There is no trace of a παράγραφος to mark a division of v. 15 between two speakers: and it is not unnatural for Metro to give orders to the slaves.

Such a command as ἐκποδὼν κτλ. seems at first sight more suitable to the mistress of the house [Koritto], but Metro knows better that the object of her visit is confidential (Weil).

16. φθείρεσθε. For this use of φθείρεσθαι = *ire in malam rem* cf. Ar. *Acharn.* 460, *Plut.* 598; Eur. *Andr.* 709. Also cf. the use of ἔρρειν.

νώβυστρα. Perhaps for νοήβυστρον, from νοῦς and βύνω, 'stopping up (i. e. dulling) the senses.' Bücheler translates it by *obturacula mentis*. Slaves are so called from the confusion which they

τὰ δ' ἄλλ' ἑορτή—

λίσσομαί σε], μὴ ψεύσῃ.

φίλῃ Κοριττοῖ, τίς ποτ' ἦν ὁ σευ ῥάψας  
τὸν κόκκινον βαυβῶνα;

ΚΟ.

κοῦ δ' ὀρώρηκας,

Μητροῖ, σὺ κείνον;

ΜΗ.

Νοσσίς εἴχεν ἡρίννης

20

τριτημέρῃ νιν' μᾶ, καλὸν τι δώρημα.

ΚΟ. Νοσσίς; κόθεν λαβούσα;

ΜΗ.

διαβαλεῖς ἦν σοι

17 ΕΟΡΘΗ P (et deinde spatium): *εορταί* Bücheler 18 post  
ΚΟΡΙΤΤΟΙ spatium CΕΥ P: σοι Blass 19 ΤΟΝ ΚΟΝΚΙΝΟΝ cum  
paragrapho subscr. et K superscr. m. pr. P post ΒΑΥΒΩΝΑ spatium  
20 ΜΗΤΡΟΙ cum paragrapho subscr. P 21 ΤΡΙΤΗΜΕΡΗΝΙΝ cum  
paragrapho subscr. P, et deinde spatium 22 ΝΟCΣΙC cum para-  
grapho subscr. P, et deinde spatium post ΛΑΒΟΥCΑ spatium

cause their mistress through their carelessness. For the termination -στρον cf. on iv. 46. For *νοη*-contracted into *νω*-cf. iv. 41 (*βῶσαν*) and Introd. ch. V. 2. A. ii. The compound *νουβυστικός*, also from *νούς* and *βύνω*, is used indeed of persons, but in the sense of 'witty,' 'clever,' lit. 'crammed with wit.' *πράγμα νουβυστικόν*, Ar. *Εκκλ.* 441 (referring to women). Hoffmann (*G. D.* iii. 370) thinks that *νώβυστρον* has the same meaning, but is used here in an ironical sense.

ἄτ[α] κτλ., i. e. able to do nothing but listen and chatter. It was said of Demades (Plut. *apophth. reg.* 5) *καθάπερ ἱερείου καταλείπεσθαι μόνῃν τὴν γαστέρα καὶ τὴν γλῶσσαν*.

17. *εορτή*. P has *εορτη*. Others read *εορταί*. For the use of the word *εορτή* cf. Theokr. xv. 26 *ἀέργοις ἀλὲν εορτά*: and v. on v. 85.

19. The *βαυβῶν* is a *φαλλός*, cf. v. 69. See Sophron fr. 38 Botzon; Ar. *Lysistrata* 109; and the scholiast there. For the colour compare Suidas, s.v. *φαλλοί*. The priest of Priapus in Petronius, *Satir.* 138, has a *scortum fascinum*.

*βαυβῶ* (fem.) has for one of its meanings *κοιλία* (cf. *βουβών*). The worship of the Orphic Baubo was accompanied with phallic rites.

The identification is due to Jackson, *C. R.* vi. (1892) 4 sqq., and to Weil (*Journal des Savants*, Nov. 1891, p. 666). Rutherford suggested the mean-

ing 'bodice' or 'head-dress'; Reinach 'shoe.'

κοῦ δ' ὀρώρηκας. Koritto temporizes. For κοῦ v. on iii. 8. On ὀρώρηκας cf. on iv. 77.

20. *Νοσσίς* . . . *ἡρίννης*. On the custom of appending to a person's name that of the mother, not the father, cf. on i. 50. Some have thought that the poetess Nossis of Locri in southern Italy (who lived in the time of Ptolemy I), is referred to here, in conjunction with Erinna of Tenos, also a poetess (*floruit* 356 B.C.). Both these writers used the Elegiac metre. Nossis wrote amatory poems, which brought her ill-repute, as had been the case with Sappho. However, as Erinna died at the age of nineteen, the theory cannot be considered at all plausible. Nor does it receive any support from the fragments of Erinna's poems which have been preserved; Susemihl, ii. 527.

The name *Νοσσίς* is found on Koan inscriptions. Cf. Paton-Hicks, 368, ii. 4; 368, iii. 50: also *Νοσσυλλίς* in Herzog (*Koische Forsch. u. Funde* 12. 13).

21. *τριτημέρῃ*. Cf. iii. 24, where the form is *τριθημέραι*.

καλὸν τι δώρημα. No doubt with a touch of sarcasm on the part of Herodas.

22. *διαβαλεῖς*. 'You will divulge it,' 'spread it abroad.' Cf. Lat. *diffuso*. Some editors prefer to take the sentence as a question.

**ΕΙΠΩ.**

ΚΟ.            μὰ τούτους τοὺς γλυκέας, φίλη Μητροῖ,  
ἐκ τοῦ Κοριπτοῦς στόματος οὐδεὶς μὴ ἀκούσῃ  
ὅσ' ἂν σὺ λέξῃς.

ΜΗ. ἡ Βιᾶτος Εὐβούλη 25  
ἔδωκεν αὐτῇ καὶ εἶπε μηδέν' αἰσθέσθαι.

ΚΟ. γυναῖκες, αὕτη μ' ἡ γυνή ποτ' ἐκτρίψει.  
 ἐγὼ μὲν αὐτὴν λιπαρεῦσαν ἠδέσθην  
 κῆδωκα, Μητροῖ, πρόσθεν ἢ αὐτὴ χρήσασθαι.  
 ἢ δ' ὦ(σ)περ εὖρημ' ἀρπάσα(σα) δωρεῖται 30  
 καὶ ταῖσι μὴ δεῖ· χαιρέτω φίλη πολλά  
 ἐοῦσα τοίῃ, χητέρην τιν' ἀνθ' ἡμέων  
 φίλην ἀθρεῖτω. τᾶλλα Νοσσίδι χρῆσθαι,—

23 ΕΙΠΩ cum paragrapho subscr. P: εἶπω. Bücheler: εἶπω; Crusius  
 24 ΟΥΔΕΙC cum puncto super Ε P 25 OC cum paragrapho subscr.  
 P post ΛΕΞΗC spatium HBITATOC cum spiritu aspero super  
 H, signo - super I, et accentu ~ super A P: Βεῖδος W. Schulze 26  
 ΕΔΩΚΕΝ cum paragrapho subscr. P 30 ὁσπερ Kenyon: ὡπερ P  
 ἀρρώστα Kenyon: ἈΡΤΑC P 31 post ΔI spatium 33 post  
 ΑΘΗΤΩ spatium ΧΗCΘ.ΑI superscr. P

23. μὰ τούτους κτλ., sc. ὀφθαλμοί.  
Cf. on v. 59.

24. Κορίνθοις. For this use of her own name by the person speaking cf. i. 76 τὴν Πυθίαν δὲ Μητρίχην ἔα θάλατταν | τὸν δίφρον (note). The use indicates greater formality and deliberateness.

οὐδὲς μὴ ἀκούσῃ. For the spondee in the fifth foot cf. on i. 21. For the aphaeresis in μὴ ἀκούσῃ cf. i. 69 ἐγὼ ἐξ ἄλλης.

25. ἡ Βυτάρος Εὐρύουλη. The name Βυτάς (masc.) is to be compared with Βιτάνα (fem.), in ν, and Βυτάς, Βίταρος, Βίταν, Βιττίς, and Βιττώ (Gurlitt, *Arch. Epigr. Mittheil. aus Oesterr.* xv. 170 sqq.), these names being especially associated with Kos, Samos, and the coast of Karia. Βυτάς is found in Herodian ii. 657, where it is given as an example of a word with an Ionic gen. in -δος. Schulze, in *Rheinisches Museum*, vol. 48 (1893), p. 252, compares the gen. Κανθάρος, vi. 87, and infers that the papyrus was written in Egypt; but forms in both -τος and -δος are found on inscriptions (Meister, p. 837).

**Εὐβούλη.** This name had an evil sound to Greek ears. Cf. Ar. *Thesm.* 808 (Schol.).

26. μηδέν', i. e. μηδένα, 'warned her to let no one hear of it.' εἴπε = monuit; cf. v. 48 (ἐρεῖς).

27. *γυναικες*. Addressed as it were to the whole sex, for no one besides Metro is present.

αὐτῇ καὶ. 'This woman will one day be my undoing.' Eubule is meant, not Nossis, for the *βαυβὼν* was lent by Koritto to Eubule.

28. λιπαρεύσαν ἡδίσθην. 'Yielded to her importunity.'

29. πρόσθεν ἢ αὐτῇ χρήσασθαι. 'Before I had used it myself.'

30. εὐρημα. Cf. *ἔρμαιον*, our 'god-send': Hdt. vii. 155; Eur. *Herakl.* 534.

31. καὶ τοὺς μὴ δεῖ, i.e. καὶ ἐκείνους αἱς μὴ δεῖ (θαυροῦσαι). For the use of μὴ in a relative clause with indefinite antecedent cf. Goodwin, *Gk. Gr.* 1428. χαίρων κτλ. πολλὰ goes with χαίρων, φίλην with τοῖσιν. 'I bid a long farewell to such a friend as this.'

For πολλὰ χαίρειν cf. Plat. *Phaidr.* 272 E; Eur. *Hipp.* 113.

33. ἀσπεῖν. With this use of ἀσπεῖν = 'to look out for,' 'provide,' cf. ἰδεῖν in Soph. *Ai.* 1165, and Theokr. xv. 2 (ὄρη δῖφρον, ἐνύδα, αὐτῇ) quoted on p. 1.

τῇ μῇ, δοκέω, μέζον μὲν [ῆ] γυν[ῆ] γρ[α]ύς, λάθοιμι δ', Ἀδρήστεια — χιλίων εὐντων  
 ἓνα οὐκ ἂν ὅστις λεπρός ἐστι προσδώσω.

35

MH. μὴ δῆ, Κοριττοῖ, τὴν χολὴν ἐπὶ ῥινὸς  
 ἐχ' εὐθύς, ἣν τι ῥῆμα μὴ σοφὸν πεύθῃ.  
 γυναικὸς ἐστι κρηγύης φέρειν πάντα.

34 Μηδόκεω Weil ΜΕΝΗΓΥΝΗΓ. ΥΞΩ cum ΗΔΙΚΗΓΡΥΞΑΙ superscr. m. rec. 2 P 36 ΕΝΑ cum paragrapho subscr. P ΛΕΠΡΟΣ, CA superscr. m. rec. 4 P ΠΡΟCΔΩCΩ, ΟΙΟΝ superscr. m. rec. 4 P 38 CΟΦΟΝ, ΚΑΛ. superscr. m. rec. 4 P: σοφὸν Stobaios *Flor.* 74. 14 ΠΕΥΘΗΙ P

τάλλα. As the proper object of προσδῶσω, v. 36, is ἓνα (sc. βαυβῶνα), we must take τάλλα as an adverb = 'for the rest,' 'but,' Lat. *ceterum*.

χρήσθαι. Exegetical with προσδῶσω. So in Lat. *dare utendum*, in Plautus and Ter., = 'to lend.'

34. τῇ κτλ. 'To whom, I may, I am afraid, talk bigger than becoms a woman,' Headlam (*C. R.* 1893, p. 404). For the use of μὴ with subj. in independent clauses (a colloquial idiom) v. Goodwin, *M. T.* § 265, and Appendix II (*ibid.*).

δοκέω. 'I wis'; cf. i. 10.

P apparently has the reading of my text in the first hand; but over γυνῆ is written διὰ. Over γρυξω, which has been partially obliterated, is written apparently γρυφαί (or γρυξω). διὰ γρυφαί is an inferior reading, and is probably a conjecture corresponding roughly to the sense, 'more than is right (for a woman) to utter.' For μέζον . . . γρύξω cf. iii. 36 μέζον . . . γρυφαί (note). See also iv. 69 εἰ μὴ ἐδόκουν τι μέζον ἢ γυνὴ πρῆσσειν.

35. λάθοιμι δ', Ἀδρήστεια. Cf. i. 35.

For Ἀδρήστεια cf. οἱ προσκυνῶντες τὴν Ἀδράστειαν σοφοί. See Herzog (*Koische Forschungen u. Funde*, p. 46) on the worship of Adrasteia in Kos.

χιλίων εὐντων κτλ. 'If I had a thousand I would not give her so much as an unsound one.' The reference is to βαυβῶνες, as is shown by ἓνα. Bücheler's note here is strange: 'εὐντων non esse si ego habeam sed quia illa habet quibus utatur declaratur verbo προσδοῖναι.' But προσδώσω is simply 'give,' not 'give in addition'; cf. on ii. 88.

36. ἓνα οὐκ ἂν, i. e. οὐδ' ἓνα ἂν.

ὅστις λεπρός ἐστι = τῶν λεπρῶν. Over λε of λεπρός in P is written σα, i. e. σαπρός, which has every appearance of being a gloss on λεπρός: cf. καλὸν for σοφόν, v. 38, by the same hand (m. rec. 4).

For ὅστις = δε cf. iv. 12, and Schneider's *Callimachea* i. 170.

προσδώσω. This, the original reading of P, should be kept. For ἂν with the fut. indic. cf. Goodwin, *Gk. Gr.* § 1303; Stahl, *Quaest. Gramm.* p. 23; Richards, *C. R.* vi. 336 sqq. There are several passages where this construction undoubtedly occurs, and no correction is plausible, as Eur. *El.* 484; Ar. *Clouds* 465, *Birds* 1314 (in all nine times in Aristophanes). Over the last three letters of προσδώσω is written οἶον or οἶην, i. e. seemingly προσδοῖην. This makes the syntax more normal; but there is no reason to doubt the construction of ἂν with the future ind.

For the use of προσδοῖναι, 'bestow,' Lat. *impertire*, Weil compares Eur. *Kyklops* 531; *Helena* 700. Contrast πρόσδος at iv. 94.

37. μὴ δὴ κτλ. Stobaios quotes this and the following two verses (*Floril.* 74. 14) as we have them. The proper name Κοριττοί, however, has been corrupted in his text into κόρη τε.

τὴν χολὴν κτλ. Cf. Theokr. i. 18 (of the god Pan) καὶ οἱ δὲ δριμύα χολὰ ποτὶ μὲν κάθηται. Lucilius, *Sat.* xx. 4 *eduxit animam in primoribus naribus* (of an angry man). See also on iii. 3.

38. σοφόν. So P (first hand), corrected to καλόν, an inferior reading. Stobaios has σοφόν.

39. κρηγύης. Cf. on iv. 46. For the gen. with ἐστὶ cf. Goodwin, *Gk. Gr.* § 1094 (1).

ἐγὼ δὲ τούτων αἰτίη λαλεῦσ' εἰμί· 40  
 (ῆ) πολλὰ τὴν μεν γλῶσσαν ἐκτεμεῖν δεῖται.  
 ἐκείνο δ' οὐ σοι καὶ μάλιστ' ἐπεμνήσθην,  
 τίς ἔσθ' ὁ ῥάψας αὐτόν; εἰ φιλεῖς μ', εἶπον.  
 τί μ' ἐνβλέπεις γελῶσα; νῦν ὁρώρηκας  
 Μητροῦν τὸ πρῶτον; ἦ τί τάβρά σοι ταῦτα; 45  
 ἐνεύχομαι, Κοριττί, μή μ' ἐπιψεύσῃ,  
 ἀλλ' εἰπέ τὸν ῥάψαντα.

ΚΟ.

μᾶ, τί μοι ἐνεύχῃ;

Κέρδων ἔραψε.

ΜΗ.

κοῖος, εἰπέ μοι, Κέρδων;

δύ' εἰσὶ γὰρ Κέρδωνες, εἷς μὲν ὁ γλαυκός,  
 ὁ Μυρταλίνης τῆς Κυλαθίδος γείτων· 50  
 ἀλλ' οὗτος οὐδ' ἂν πλήκτρον ἐς λύρην ῥάψαι·

41 ἡ πολλὰ Kenyon: ΠΟΛΛΑ P: τὰ πολλὰ Bücheler 43 Eī cum  
 puncto super E P IΠON cum accentu ^ super I P 45 post  
 ΠΡΩΤΩΝ spatium 47 ΑΛΙΠΤΕ cum paragrapho subscr. P post  
 ΠΑΥΑΝΤΑ spatium τί μοι Kaibel: ΗΜΟΙ P ΕΝΕΥΧΗ P 48  
 ΕΡΡΑΨΕ P, et deinde spatium 49 post ΚΕΡΔΩΝΕC spatium

40. τούτων αἰτίη. Cf. v. 14.

λαλεῦσα. 'By my prating.'

41. (ῆ) πολλὰ. P begins the line with πολλὰ. Probably ῆ has fallen out before π, as could easily have happened. Others read τὰ πολλὰ, taken as the object of λαλεῦσα in v. 40.

τὴν μεν γλῶσσαν. In Attic the order would be τὴν γλῶσσάν μου: cf. on v. 7. This is the only place where γλῶσσα is used. Elsewhere (six times, including iii. 93) we find γλῶσσα.

δεῖται = δεῖ. Cf. on l. 79. Blass does not admit that δεῖται can be equal to δεῖ, and he takes πολλὰ as the subject to δεῖται (= 'require'): 'many things call for my tongue to be cut out.' But cf. on iii. 54.

42. ἐκεῖνο δ' οὐ κτλ. See on v. 53. Metro resumes the topic which she began in v. 18.

44. ὁρώρηκας. See on iv. 77.

45. Μητροῦν. Cf. Λητοῦν, ii. 98; πειθοῦν, v. 75; Introd. ch. V (Grammar) A. v. 3rd declen. (e). 'Have you never set eyes on me before, or what does your coyness mean?'

τί τάβρά σοι ταῦτα; i. e. τί ἀβρόναι;

46. ἐνεύχομαι. Hesychios has ἐνεύχεσθαι· τὸ δεόμενόν τινος τυχεῖν ἐξορήσαι (= exorare) τὸν ἀξιούμενον.

Κοριττί from Κοριττίς, a side-form of Κοριττώ (cf. v. 12).

μή μ' ἐπιψεύσῃ. The construction ἐπιψεύδεσθαι τινα 'to deceive some one,' does not seem to be found elsewhere.

47. τί μοι ἐνεύχῃ; 'why do you urge me so hard?' in reference to ἐνεύχομαι v. 46.

48. Κέρδων. This name, derived from κέρδος, was applied to artisans of all kinds. It was transferred to Latin as *cerdo*. Martial uses it specially of a cobbler, *sutor cerdo* (iii. 16, 59, 99). Juvenal has it of craftsmen in general. See Mayor on Juvenal, *Sat.* viii. 182.

ἔραψε. So we must read for the sake of the metre. P has *εραψε*.

κοῖος. For *πότερος*, with a touch of contempt.

50. Κυλαθίδος. Thus accented, Κυλαθίς is a woman's name. Others accent Κυλαθίδος, the name of a man, Κύλαθις. There is a similar ambiguity with regard to Καλαθίδος, Theokr. v. 15. Blass gives the original meaning of Κυλαθίς as 'with red eyelids.'

51. οὐδ' ἂν πλήκτρον κτλ. 'Could not even stitch a plectrum to a lyre.' The plectrum was fastened to a long ribbon (Guhl and Koner, p. 200). This ribbon was stitched to the frame of the lyre.

ὁ δ' ἕτερος ἐγγὺς τῆς συνοικίης οἰκέων  
τῆς Ἑρμοδώρου, τὴν πλατεῖαν ἐκβάντι,  
ἦν μὲν κοτ', ἦν τις, ἀλλὰ νῦν γεγήρακε  
τούτῳ [Κυλ]αίθις ἡ μακαρίτις ἐχρήτο — 55  
μνησθεῖεν αὐτῆς οἵτινες προσήκουσι.

ΚΟ. οὐδέτερος αὐτῶν ἐστίν, ὡς λέγεις, Μητροί.  
ἀλλ' οὗτος οὐκ οἶδ' ἡ Χίου τις ἡ 'ρυθρέων  
ἦκει, φαλακρός, μικκός· αὐτὸ ἐρεῖς εἶναι  
Πρηξίνον· οὐδ' ἂν σύκον εἰκάσαι σύκῳ 60  
ἐχοῖς ἂν [οὔτ]ω· πλὴν ἐπὴν λαλῇ, γνώσῃ  
Κέρδων ὅτευνεκ' ἐστὶ καὶ οὐχὶ Πρηξίνος.  
κατ' οἰκίην δ' ἐργάζετ' ἐνπολέων λάθρη —

52 ΟΙΚΩΝ, E superscr. P 55 Κυλαίθις Blass: ΚΥΛΑΙΘΙC P:  
Πυμαίθις Bücheler 56 ΜΝΗCΘΕΙΕΝ cum paragrapho subscr. P  
60 ΙΚΑCΙC cum puncto super C alterum P 61 οὔτω Kenyon; post hoc  
verbum spatium 63 κατ' οἰκίην Rutherford: ΚΑΤΟΙΚΕΙΝ lineola apposita P

52. τῆς συνοικίης. See on iii. 47.

53. Ἑρμοδώρου. Cf. on Ἑρμῶν, v. 32.  
τὴν πλατεῖαν ἐκβάντι. 'After you  
have left the street.' From πλατεῖα are  
derived Lat. *platea*, Fr. *place*, Ital.  
*piazza*.

With the dat. ἐκβάντι cf. ἐν δεξιῇ  
ἐσπλέοντι, Thuk. i. 24, Goodwin, *Gk. Gr.*  
§ 1172 (2). ἐκβαίνειν usually has  
the gen.; but cf. Eur. *H. F.* 82, Plato  
*Rep.* 461 B.

54. ἦν μὲν κοτ', ἦν τις, κτλ. Cf. the  
proverbial πάλαι ποτ' ἦσαν ἀλκιμοὶ  
Μιλήσιοι, and the Spartan ἀμμες ποτ'  
ἦμεν, Zenobios ii. 92.

ἦν τις. 'He was of some worth;' cf.  
κτῆν τις φαίνομαι ἡμεν (Theokr. xi.  
79); *si vis esse aliquid* (Juvenal i. 74).

55. [Κυλ]αίθις. This reading of the  
name is nearer to the traces in P than  
[Πυμ]αίθις; v. on v. 50.

ἡ μακαρίτις. Used like μάκαρ (Lat.  
*beatus*) of the dead. Cf. Theokr. ii. 70.  
The anapaest in the fourth foot is very  
rare in Herodas: but see iv. 95.

56. 'May her kinsfolk never forget  
her,' i.e. may the due sacrifices ever  
be offered at her grave. Neglect of  
such rights exposed the dead, as was  
generally believed, to great privations  
in the nether world (cf. Homer *Odys-*  
*sey* xi). The piety of the prayer is  
in amusing contrast with the implica-  
tion conveyed in τούτῳ ἐχρήτο, viz.  
that Κυλαίθις was as bad as the speaker.

57. ὡς λέγεις. 'As you say,' i.e. 'as  
you suggest.' Metro had implied that

the Κέρδων in question could not be  
either of those of that name known to  
her. There is no reason to read οὐδ'  
or ἂν for ὡς.

58. οὐκ οἶδ' ἡ κτλ. οὐκ οἶδα is  
parenthetical; ἡ . . . ἡ = αὐτὴ . . . αὐτή.

Χίου . . . 'ρυθρέων. For the gen. of  
place from which cf. Goodwin, *Gk. Gr.*  
§ 1119. It has been suggested with  
some plausibility that we should read ἡχ  
Χίου = ἡ ἐκ Χίου. 'ρυθρέων = Ἑρυθρέων.

59. φαλακρός. Cf. v. 76. Cobblers  
were usually represented as bald; see  
vii. 71. Compare also Plato *Rep.* 495 E  
χαλκίους φαλακροὺ καὶ σμυροὺ (Pal-  
mer).

αὐτὸ κτλ. Join αὐτοπρηξίνον. The  
tmesis is striking.

For the sense 'none other than Prexi-  
nos' cf. Nossia, *A. P.* vi. 353 αὐτο-  
μέλινα τέτυκται· ἴδ' ὡς ἀγαθὸν τὸ πρόσ-  
ωπον. So αὐτοθαῖς in Lukan, *Khet.*  
*πραε.* 13.

ἐρεῖς. Cf. on iv. 28.

60. σύκον κτλ. Cf. the lines quoted  
by Cicero, *ad Att.* iv. 8. 2 σύκῳ, μὰ τὴν  
Δήμητρα, σύκον οὐδὲ ἐν | οὕτως ὁμοιον  
γέγονεν. P has *ικασίας*, the optative  
being written inadvertently, as if it, and  
not ἐχοῖς, were the main verb after οὐδ'  
ἂν.

61. For the repetition of ἂν in οὐδ'  
ἂν . . . ἐχοῖς ἂν, cf. Goodwin, *Gk. Gr.*  
§ 1312.

62. ὅτευνεκ. Cf. on v. 20.

63. κατ' οἰκίην. So we should read;  
cf. vii. 125.

τοὺς γὰρ τελώνας πᾶσα νῦν θύρῃ φρίσσει —,  
 ἀλλ' ἐργ', ὅκοι' ἔστ' ἔργα τῆς Ἀθηναίης· 65  
 αὐτῆς ὀρήν τ[ὰς] χεῖρας, οὐχὶ Κέρδωνος  
 δόξεις· ἔ[γώ] μὲν — δύο γὰρ ἦλθ' ἔχων, Μητροῖ —  
 ἰδοῦς· ἀμί[λλ]ῃ τῶμματ' ἐξεκύμνη·  
 τὰ βαλλί' οὕτως ἄνδρες οὐχὶ ποιεῦσι —  
 αὐταὶ γάρ ε[σ]μεν — ὀρθά, κοῦ μόνον τοῦτο, 70  
 ἀλλ' ἡ μαλακότης ὕπνος, οἱ δ' ἱμαντίσκοι  
 ἔρι', οὐχ ἱμ[άν]τες· εὐνοέστερον σκυτέα  
 γυναικ[ι] διφῶς· ἄλλον οὐκ ἀνευρ[ή]σεις.

ΜΗ. κῶς οὖν ἀφήκας τὸν ἕτερον;

ΚΟ. τ[ι] δ' οὐ, Μητροῖ,

66 ὄρᾱν τὰς χεῖρας Kenyon: OPHNT... XIPAC P post XIPAC spatium  
 67 ἐγὼ μὲν Bücheler, Blass: Ε... ΜΕΝ P 68 ἀμίλλη Blass: ΑΜΙ...  
 Η, cum spiritu aspero super A P: ἀμ' Ὀλῶς Bücheler 70 ἔσμεν  
 Jackson: Ε. ΜΕΝ P: εἰμεν Herwerden 71 ΜΑΛΑΚΟΤΗC P; et post  
 hoc vocab. et post ΥΠΙΝΟC spatia 72 ἐρι' οὐχ ἱμάντες Rutherford  
 col. 33 (vv. 73-91) sub finem discissa dum rursus consuitur, vel littera vel  
 pars aliqua litterae nonnunquam periit (Kenyon) 73 ΓΥΝΑΙΚ. cum  
 paragrapho subscr. P ἀνευρήσεις Headlam: ANEYP... IC P: ἂν  
 ἐξεύροις Rutherford: ἂν εὐρίσκεις Bücheler 74 τί δ' οὐ Kenyon: Τ.  
 ΔΟΥΡ

P has κατοικεῖν with a marginal sign indicating that the line is corrupt. Translate 'he does business at home' (and not in the market, κατ' ἀγορὰν ἐργάζεσθαι), Headlam, *C. R.* xlii. 154.

ἐμπολίων λάθρη. 'Selling (his wares) privily.' This is explained in the next verse to be due to fear of the tax-gatherers. But the character of the goods sold may have been an additional reason for secrecy.

64. For the ἐνόνια or duty on goods bought and sold v. Pollux vii. 15. Reinach, *Rev. d. Études grecq.* iv. 16, p. 365 note (1). The amount of the duty varied in different places: at Athens it was, according to Böckh, 1 per cent.: at Delos, uniformly 5 per cent.

65. The order of words is ἔργα ἔσθ' ἀποία ἔργα τῆς Ἀθ. Cf. Theokr. xv. 79 θεῶν τεχνήματα φασεῖς, and above on iv. 57.

66. χεῖρας. v. on iv. 72.

68. ἀμ[ι]λλῃ κτλ. 'Through desire my eyes nearly burst from their sockets,' ἀμύλλα = ἔρασι. Cf. ἀμύλλαν ἔρατος, Gorg. *Hel.* 5; λίστρον ἀμύλλα, Eur. *Hipp.* 1141. ἐκφυλάττω (τὰ ὄμματα) is a

strong expression for ἐκβάλλειν: cp. iv. 64 ἐκβαλοῦσι τὰς κοφύας, of the covetous gaze of a thief. See on ἐκύμνη, i. 56.

69. βαλλία. Cognate with φαλλός, perhaps a Macedonian form of the latter; cf. Βερενία for Φερενία. Hesychios has βάμβαλον· τὸ αἰδοῖον.

οὔτως. With ὀρθά (v. 70).

70. αὐταὶ γάρ ε[σ]μεν. So αὐτοὶ γάρ ε[σ]μεν, 'we are alone,' Ar. *Acharn.* 504; cf. *Thesm.* 472. For εἰμεν (Ionic) cf. Brugmann, *Griech. Gramm.* § 316.

71. ἡ μαλακότης ὕπνος. Cf. Theokr. v. 51, xv. 125 ὕπνω μαλακώτερα, Verg. *Ecl.* vii. 45 somno mollior herba: Introd. ch. III (Theokritos and Herodas). ἱμαντίσκος. Perhaps small straps to fasten the βαυβάν. They are soft as wool (ἐρι' οὐχ ἱμάντες).

73. διφῶσα. 'If you searched for him.' For ἐξελέφσας, vii. 78, v. note *ad loc.*

ἀνευρ[ή]σεις. Fut. of ἀνευρίσκω. We might also read ἂν εὐρήσεις, comparing v. 36 for ἂν with fut. indic.

74. τὸν ἕτερον, sc. βαυβάν. See v. 67. τ[ι] δ' οὐ κτλ. 'What did I leave undone?' i. e. in order to procure it.



- ἐπρηξα; κοῖνῃ δ' οὐ προσήγαγ[ο]ν πειθοῦν 75  
 αὐτῷ; φιλεῦσα, τὸ φαλακρὸν κ[α]ταιψῶσα,  
 γλυκὺν πιεῖν ἐγχεύσα, ταταλίξ[ο]υσσα,  
 τὸ σῶμα μῶνον οὐχὶ δοῦσα χρῆσασθαι.  
 ΜΗ. ἀλλ' εἰ σε καὶ τοῦτ' ἤξιωσ', εἶδει δύναι.  
 ΚΟ. εἶδει γάρ, ἀλλὰ καιρὸν οὐ πρόποντ' εἶναι 80  
 ἤληθεν ἡ Βιτάτος ἐν μέσῳ δούλη·  
 αὕτη γὰρ ἡμέων ἡμέρην τε καὶ νύκτα  
 τρίβουσα τὸν ὄνον σκωρίην πεποίηκεν,  
 ὅπως τὸν αὐτῆς μὴ τετρωβόλο[υ] κόψη.  
 ΜΗ. κῶς δ' οὗτος εἶρε πρὸς σε τὴν ὁδὸν ταύτην, 85  
 φίλη Κοριττοῖ; μηδὲ τοῦτό με ψεύσῃ.

75 post ΕΠΡΗΞΑ spatium 76 post ΑΥΤΩΙ spatium post  
 ΦΑΛΑΚΡΟΝ spatium 77 post ΕΓΧΕΥCΑ spatium ταταλίξουσα  
 Hicks: ΤΑΤΑΙΖ. YCA P 78 TO cum paragrapho subscr. P  
 79 ΑΛΛΙ cum paragrapho subscr. P ΕΔΙ, Ε altero superscr. P 80  
 εἶδει γὰρ ἀλλὰ . . . εἶναι Bücheler 81 ἤληθεν ἡ Crusius: ΗΛΗΘΕΝ-  
 ΓΑΡΗ P: ἤλθεν γὰρ Kenyon, Rutherford: ἤλθε δ' ἡ Meister 84  
 ΟΚΩC cum paragrapho subscr. P 86 ΦΙΛΗ cum paragrapho  
 subscr. P

75. προσήγαγ[ο]ν. Cf. προσφέρειν: the idea is that of bringing siege-engines against a city-wall (μυχανὰς πόλει προσ-άγειν, Thuk. ii. 76).

πειθοῦν. Cf. on Μητροῦν, v. 45.

76. τὸ φαλακρὸν. Cf. on v. 58.

77. γλυκὺν πιεῖν, sc. ὄνον. For the infin. with ἐγχεύσα cf. Theokr. x. 53 τὸν προπιεῖν ἐγχεύοντα, Xen. Cyr. i. 3. 9; and see i. 81 δὸς πιεῖν, Lat. *da bibere*.

ταταλίξ[ο]υσσα. See on i. 60. For the sense cf. Soph. Διονυσίακος (the babe Dionysos playing with Seilenos) ἀνω φέρει | τὴν χεῖρα πρὸς φαλακρὸν ἥδ' διαγελῶν (Crusius, *Rhein. Mus.* xlviii. 152).

78. For δοῦσα χρῆσασθαι cf. on χρή-σθαι . . . προσδάσω, v. 33 sqq.

79. ἀξιοῦν takes a double accus., of the person and the thing (a neuter pronoun): cp. Lat. *postulo, rogo*.

80. εἶδει γάρ. 'Yes, I ought.'

καιρὸν οὐ πρόποντ' εἶναι = καιρὸν οὐ πρόποντα, accus. of time 'at an inauspicious moment': cf. ὥρην, Hdt. ii. 2, and ὁρίαν, Ar. *Acharn.* 23.

81. The time was inauspicious, for there was a third person present.

ἤληθεν. From ἀλέω (ii. 20 n.) = ἀλέω.

P has ἤληθεν γαρή unmetrically. Three courses are open to us: (1) to strike out

γάρ as due to the occurrence of this word in vv. 80, 82; (2) to strike out ἡ and write ἤλθε γάρ for ἤληθεν γάρ; or (3) to write ἤλθεν γάρ ἡ.

In favour of (1) or (2) as against (3) is ἤλθεν, which cannot well be a corruption of so common a word as ἤλθε. Probably (1) is to be preferred, as the explanation of the corruption is very simple; had the scribe however found ἤλθε γάρ, he would scarcely have corrupted this to ἤληθεν γαρή (two changes).

Βιτάτος. v. on v. 25.

82. ἡμέων. With τὸν ὄνον.

ἡμέρην κτλ. Cf. on v. 13.

83. τὸν ὄνον. 'The grindstone': μάλος δινικός.

σκωρίην πεποίηκεν. 'Has reduced it to powder.' σκωρία is 'offscourings,' 'refuse.'

84. 'Lest she should have to pay 4 obols to get her own sharpened.' Even such a small sum as 4 obols (6d.) she will save if she can. Cf. βίος τετρωβόλου ἀπὸ τοῦ εἰτελέε. For τετρωβόλο[υ], a gen. of price, cf. Goodwin *Gk. Gr.* § 1133. With κόπτειν = 'to sharpen' cf. Ar. *Wasps* 648 μύλην ἀγαθὴν καὶ νεόκοπτον, Blümner, *Technol.* i. 31 (Danielsson).

86. μηδὲ κτλ. Cf. v. 46.

- ΚΟ. ἐπεμψεν αὐτὸν Ἀρτεμῖς ἡ Κανδᾶτ[ος]  
τοῦ βυρσοδέψεω τὴν στέγην σημήνασα.
- ΜΗ. αἰεὶ μὲν Ἀρτεμῖς τι καινὸν εὐρήσει,  
πρόσω πιεύσα τὴν προκυκλίην θάμ[υ]ν. 90  
ἀλλ' οὖν γ' ὅτ' οὐχὶ τοὺς δὺ' εἶχες ἐγλύσαι,  
ἔδει πυθέσ[θ]αι τὸν ἕτερον τίς ἡ ἐγδοῦσα.
- ΚΟ. ἐλιπάρεον, ὃ δ' ὦ[μ]νυ' οὐκ ἂν εἰπεῖν μοι  
ταύτη γὰρ (ἴσθι) καὶ ἡγάπησεν, (ᾧ) Μητροῖ.
- ΜΗ. λέγεις ὁδὸν μοι νῦν πρὸς Ἀρτεμῖν εἶναι, 95

87 Ἀρτεμῖς Bücheler: Ἀρτεμῖς W. Schulze Κανδᾶτος Blass: ΚΑΝ-  
ΔΑΤ. C P: Κανδᾶτος W. Schulze 88 ΤΟΥ cum paragrapho subscr. P  
89 ΑΙΕΙ P ΕΥΡΗCΙ P 90 ΠΡΟΚΥΚΛΙΗΝ P θάμυνη Blass:  
ΘΑΜ. HN, cum ΤΗΝΞΕΝΕ... superscr. ut videtur P 91 γ' ὅτ' primus  
agnovit Meister ἐγλύσαι tuetur Blass 92 ΕΔΕΙ cum paragrapho  
subscr. P ἐγδοῦσα Blass: ΕΓΔΟΥCΑ P: ἐκδοῦσα Kenyon 93  
ᾧμνυ' Crusius: ὦ. ΝΥΕΝ P: ᾧμοσεν Hicks ΕΙΠΕΙΝ cum punctis  
super E et prius et posterius P in margine dextro A superscr. N (ἄνω), in  
margine superiore verba haec exstant litteris minusculis m. rec. 1 scripta:  
ταυτη γαρ και (vel ισθι) ηγαπησεν Μητροι, unde versum 94 ita dedimus:  
ταυτη γαρ ισθι και πονηρος ην Μητροι Bücheler 95 spatium post  
ARTEMIN P

87. Ἀρτεμῖς. The quantity of the last syllable is long here: cf. v. 95 below, and also Μητρῖς Kaibel 241, 9. Blass and Bechtel consider that the spelling Ἀρτεμῖς, which is often found on inscriptions as a woman's name, is only a way of indicating the length of the last syllable. Schulze, however, thinks that Ἀρτεμῖς is a feminine form, Ἀρτεμῖς, related to Ἀρτεμῖας (Ἀρτεμῖς), also found on inscriptions, as feminines in -τις to masculines in -της. See *Rheinisches Museum*, vol. xlviii. 1893, pp. 252 sqq. Smyth, p. 636.

ἡ Κανδᾶτ[ος]. The name of Artemis' father is Κανδᾶς. At vii. 29 we may read Κανδᾶτι (dative).

89. Cf. the proverbial δαί φέρει τι λιβύη καινὸν κακόν: also δαί τι καινὸν ἡμέρα παιδεύεται, Eur. fr. 845.

90. 'Drinking deep of the pandar's draught,' i. e. gaining much profit from her skill as go-between. The last word in the verse seems to be θάμυνη, from θάμνα (*Geop.* vi. 13) = wine from pressed grapes: Lat. *lora*. προκυκλῖος is an adj. formed from προκυκλῖς. Cf. the title of i. The letters above the text seem to be part of a gloss on θάμυνη, perhaps τὴν ἐνέ[δραν]. Cf. δόλου καὶ ἐνέδρας πλήρης, Plato, *Laus* 908 D.

91. ἀλλ' οὖν γ' ὅτε κτλ. 'But at

least (γε) . . . you should have asked.' Editors once read ἀλλ' οὖν τότε. ὅτε = 'seeing that,' *quandoquidem*.

ἐγλύσαι. 'To buy,' this sense being derived from that of 'to ransom.' For the assimilation of the κ cf. *Introductio* ch. V (Grammar) A. i. i.

92. The order is τίς ἡ ἐγδ. τὸν ἕτερον. For ἐγδόναι, *locare aliquid faciendum*, 'to give an order,' cf. Plat. *Parm.* 127 A, Demosth. 522.

93. ἐλιπάρεον. To be scanned as four syllables, 99 by synizesis being one syllable.

ᾧ[μ]νυεν. Imperfect of δυνάω = δυνυμι: *Il.* xiv. 278.

For οὐ instead of μή after δυνυμι cf. Theokr. xxi. 59 (Cholmeley, *C. R.* x. 299).

94. ταύτη κτλ. This verse is omitted in the text, and added in a later hand at the top of the column. The writing is very careless, and the reading is not certain.

ταύτη . . . ἡγάπησεν. 'In this way did he love me,' i. e. see the extent of his love. On the importance of this line for the dating of the manuscript cf. *Introductio* ch. IV.

95. ὁδὸν μοι κτλ., i. e. that I must now go to Artemis.

ὅκως ὁ Κ[έρ]δ[ω]ν ὅστις ἐστὶν εἰδ[ῶ] ἐγ[ώ].  
 ὑγίαινε μ[ο]ι, [Κοριτ]τί· λαιμάτ[τ]ει, χῶρη  
 ἡμῶν ἀφ[έρ]πειν ἐστί.

ΚΟ.

τὴν θύρην κλείσον

αὐτ[η] σ[ύ], ν[ε]ο[σ]σοπῶλι, καξαμίσθησαι,  
 αἱ ἀλ[ε]κτορῶνιδες [εἰ] σ[ό]βαι εἰσί, τῶν τε αἰρέων 100  
 αὐτῇσι ῥίψον. οὐ γὰρ ἀλλὰ πορθεῖσι  
 ὠρίη[ι]θο[κ]λέ[π]ται, κῆν τρέφῃ τις ἐν κόλπῳ.

96 Κέρδων Kenyon εἰδῶ ἐγώ Kenyon: ΙΔ... Γ(Ω) P: εἰδῶ Bueheler  
 97 Κοριττί Bueheler: . . . . . ΤΙ P λαιμάττει, χῶρη Crusius: ΛΑΙΜΑΤΤ  
 [ΧΩΡΗ] P 98 HMI. cum parographo subscr. P ἀφέρπειν Crusius.  
 post ECTI spatium 99 αὐτῇ σὺ Rutherford, νεοσοπῶλι Diels: ΑΥΤ  
 .. ΥΝ.. CCΘΠΩΛΙ P κηξαμίσθησαι Rutherford 100 αἱ ἀλεκτορίδες  
 Crusius: ΑΙΑΛ. ΚΤ... ΔΕC P εἰ σόβαι Crusius: | . ΦΑΙ P  
 101 αὐτῇσι ῥίψον Blass: ΑΥΤΗΙC . . . . . Ν P, et deinde spatium 102  
 ὠριθοκλέπται Headlam: ΩΡΗ. ΘΩ. ΛΕ. ΤΑΙ lineola apposita P

96. εἰδῶ ἐγώ. The reading seems closer to the manuscript than εἰδῶ.

The text of the remaining verses is somewhat uncertain, owing to the manuscript being much worm-eaten.

97 sq. ὑγίαινε. A formula of taking farewell.

λαιμάττ[α], sc. ὁ ἀνὴρ, Theokr. xv. 147, where, as here, the ladies are taking farewell; ὅρα θμωτ κελς οἶκον ἀνάριστος Διοκλείδας.

χῶρη = καὶ ὥρη. For ὥρη ἀφέρπειν cf. Theokr. xv. 26 ἔρπειν ὥρα κ' εἴη, Ar. *Acharn.* 393 ὥρα 'στὶν ὅρα μοι . . . λαβεῖν.

98. τὴν θύρην κλείσον. This is said by Koritto to a servant, whom she then instructs to count the chickens, or as we might say, 'the spoons.'

99. αὐτ[η] σ[ύ]. Cf. iv. 55. ν[ε]ο[σ]σοπῶλι. So Diels, and this word suits the traces in the manuscript better than φονῶλι (Crusius). For the scansion νεοσσ- cf. the spelling νεοσιήν, vii. 72.

καξαμίσθησαι. We should probably accentuate thus, not properisomenon. This form is an imperative (middle): cf.

κλείσον. The middle *ἐξαριθμείσθαι* is quoted from Dion. Hal. v. 72. If we accentuate *ἐξαριθμήσαι*, we must take the aor. infin. as = imperative: cf. iii. 80, &c.

100. αἱ ἀλ[ε]κτορῶνιδες. An Ionic feminine to ἀλέκτωρ = ἀλεκτρούων. For the *i* in -ιδες cf. on iii. 19.

[αἱ σ]όβαι εἰσί. 'To see if their number is complete'; cf. Oppian, *Hal.* iv. 395, where a shepherd counts his sheep: πεμπάζεται οἶων | πληθὺν εἰς διέπων εἰ οἱ σόβα πάντα πέλοισται. I owe this quotation to Headlam (*C. R.* xiii. 155).

τῶν τε αἰρέων κτλ. 'Fling them some grain': this is done so as to bring the fowls together, and thus facilitate counting. αἰρέων is partitive gen.: for αἶραι cf. Ar. *Frag.* 364.

101. οὐ γὰρ ἀλλὰ κτλ. 'For the bird-stealers will plunder out of one's very lap.' Cf. Lukian i. 93 (the complaint made by Sigma against Tau) κίσσαν μου, λάλον ὄρνειον, ἐκ μέσων ὡς ἔπος εἰπεῖν τῶν κόλπων ἀρπάσας αἰττῶν ἀνόμασεν. Birds, like other pets, were often kept by women ἐν κόλποις (*see sinu*): Headlam, l. c.





LADY VISITING SHOEMAKER

Vase-painting, black figures on red ground. Formerly in the Bourguignon Collection, Naples.  
Baumeister, *Denkmäler*, III, fig. 1649.

## VII

### ΣΚΥΤΕΤΣ

ΜΗΤΡΩ ΚΕΡΔΩΝ ΓΥΝΗ

ΜΗ. Κέρδων, ἄγω [σ]οι τάσδε τὰς γυναικάς] τί  
τῶν [σ]ῶν ἔχεις αὐτῇσιν ἄξιον δεῖ[ξ]αι  
χειρῶν νοῆρες ἔργον ;

ΚΕ. οὐ μάτην, Μητροῦ,  
ἐγὼ φ[ι]λῶ σε. ταῖς γυναιξίν οὐ θήσεις  
τὴν μέζον' ἔξω σανίδα ; Δριμύλφ φωνέω

5

Tit. . KYT. YC P

1 τὰς γυναικάς· τί Blass: ΤΑΓΓ..... Τ] P: τὰς νέας εἴ τι Crusius:  
τὰς φίλας, εἴ τι Weil 2 δειξαι Kenyon: ΔΙ. ΑΙ P 3 ΧΕΙΡΕΩΝ  
cum paragrapho subscr. P post ΕΡΓΟΝ spatium ΜΗΤΡΙ vel ΜΗΤΟΙ  
ut videtur P 4 post CΕ spatium 5 sq. Δριμύλφ Kenyon:  
ΔΡΙΜΥΛΩ P: Δριμύλ; δ Bücheler Δριμύλφ φωνέω πάλιν verba ita di-  
stinxit Crusius (cf. v. 47): volgo Δ. φωνέω πάλιν καθεύδεις

This piece describes a visit paid to Kerdon, the cobbler referred to in vi, by Metro and some friends. These ladies have come to see Kerdon's stock of shoes, which he displays with long descriptions of the excellence of his wares. Some purchases are made after much haggling, and Metro, for her services in introducing customers to Kerdon, is promised a pair of shoes for herself.

For the scene of this Mime v. Intro. to vi.

The action takes place throughout in Kerdon's workshop, which the ladies enter at the beginning of the piece. Blümner (*Philologus* li. 134) supposed that the scene is at first laid in front of the workshop, which they only enter at v. 55. But his arguments are successfully controverted by Crusius (*Philol.* lii. 519). Cf. on vv. 5, 12, 55, 123.

For a detailed study of the text of this Mime v. Diels, *Sitzungsberichte der Königl. Preuss. Akad. der Wissensch.* 1892, i. 17-19.

The restoration of vv. 1-47 must be in part uncertain, the MS. being much damaged by worms. The title *Σκυτέτς* is not legible in full, only . *κυτ. vs*

being visible. A piece with the title *Σκυτέτς* was written by Eubulos, who also wrote one named *Πορνοβοσκός* (cf. Intro. to ii): Hense, *Rhein. Mus.* 1895, p. 140. The cobbler was one of the standing characters of the farces of Magna Graecia: cf. on v. 39.

1. Κέρδων. Cf. on vi. 48.

τί κτλ., i. e. τί νοῆρες ἔργον τῶν σὼν χειρῶν; cf. Aisch. *Cho.* 231 ὑφασμα, σὴς ἔργον χερῶν.

3 sq. χειρῶν κτλ. For χειρῶν... ἔργον, χεῖρες was similarly used, iv. 72 (g. v.).

νοῆρες. 'Skilful.' Hesych. *νοαρέων· νουνεχόντων.*

οὐ μάτην κτλ. We may either take οὐ μάτην with ἐγὼ φιλῶ σε, 'I have good reason for liking you' (*merito te amo, bene facis*), or supply, with οὐ μάτην, ἀγεις from v. 1, 'you do not bring them in vain': ἐγὼ φιλῶ σε will then be 'I am much obliged to you.' The former way is preferable. Cf. on i. 66. Headlam compares Ter. *Eum.* 186; *Adelphi* 945.

5. τὴν μέζονα κτλ. The *σανίς* is a bench for the customers to sit down on. We find in scenes of this kind on vases the customers sitting: Schreiber,

πάλιν· καθεύδεις ; κόπτε, Πίστε, τὸ ρύγχος  
 αὐτοῦ, μέχρῃς τὸν ὕπνον ἐκχέῃ πάντα·  
 μᾶλλον δὲ τὴν ἄκανθα[ν] ὥς ἔχει κάλη  
 ἐκ τοῦ τραχήλου δῆσο[ν]. — εἰ]α δὴ, [κέρκω]ψ,  
 κίνει ταχέως τὰ γούνα, [μ]έζον' [ἦ δεῖ σε 10  
 τ]ρίβειν ψοφεύντα νουθ[ετηθέντ' ἐκ] τῶνδε ;  
 ἡ[ὕ]ν ἐκ μιν αὐτὴν λε[..... λαμπ]ρύνεις ;  
 κ[νά]ψας δ' ἐγώ] σευ τῇ[ν κόνιν ἀπο]ψήσω.

col. 35 (vv. 8-25) blattarum tiniarumque opera male habita est  
 8 Fragn. 10 ad hunc locum rettulit Crusius AKANΘA. P ὄρμογῃ  
 Bücheler : ἀγκύλη Stadtmüller (sed v. infra) 9 κέρκωψ Bücheler :  
 μῶλωψ Diels : ὕδρωψ Palmer 10 ἦ δεῖ σε Crusius 11 νουθε-  
 τηθέντ' ἐκ τῶνδε Headlam : NOYΘ.....TOYTΩNΔE cum punctis  
 super OY in vocab. TOYTΩN ut ex τούτων fiat τῶνδε : νουθέτημα γὰρ  
 τῶνδε Bücheler 12 λευκόπυγε Crusius λαμπρύνεις Blass : ....  
 PYNIC P 13 κνάψας Crusius : K....., cum Ψ vel Φ superscr.  
 P ÇEY P τὴν κόνιν ἀποψήσω Bücheler : τὴν ἔδρην ἀποψήσω Diels

*Kulturhistor. Atlas*, 62. 7 ; 88. 5. The bench is brought out from an inner room, where Kerdon's assistants work : hence ξίω. Bücheler and others take σάνις as a board with pairs of shoes, &c., enabling the ladies to inspect Kerdon's wares. But in that case the ladies are invited to sit down, at v. 14, without any seat having been prepared. The probable restoration of vv. 12, 13 is also in favour of σάνις = 'bench to sit on' (Crusius, *Philol.* lii. p. 520).

Δριμύλη. This slave and Πίστος are salesmen.

6. καθεύδεις. 'Are you asleep' : cf. viii. 10 καὶ σὺ Δάτμων κνώσσεις ; Palmer takes πάλιν καθεύδεις together, and refers to Mr. Wardle's apostrophe of the fat boy in *Pickwick*.

κόπτε... τὸ ρύγχος. 'Hit him on the mouth.' No doubt a vulgarity for στόμα : cf. on v. 41.

Πίστε. Cf. on v. 5.

7. μέχρῃς... ἐκχέῃ. Cf. on iii. 4. ἐκχέῃ is aor. not pres., as the other passages, cited on iii. 4, show.

8. ἄκανθα[ν]. The meaning is doubtful. I suggest that κάλη is from κάλη = κήλη, a hump on the back. Hence the meaning would be 'fasten his back-bone (ἀκανθα) by the hump to his neck, just as he is (ὡς ἔχει).' A cord is apparently to be fastened to the hump on Drimylus' back, and then passed round his neck.

The readings ὄρμογῃ, &c. must now

be abandoned, as a small fragment (no. 10) was seen by Crusius to fit the papyrus fibres in vv. 8-10.

9. ἐκ τοῦ τραχήλου. Usually περὶ τὸν τράχηλον. In *Hdt.* iv. 72 ἐπειτεν ἐκ πασσάλων θέουσι = 'fasten them to pegs.'

[κέρκω]ψ. 'A mischievous fellow, knave' : Aischin. 33. 24.

10. 'Or must you rattle in even larger chains, and be brought to reason by these?' (holding up his fists). With [μ]έζονα supply δεσμά.

11. τ]ρίβειν. Cf. v. 62.

ψοφεύντα. Cf. *collicrepidae cruricrepidae ferriteri mastigiae* (Plautus *Trinummus* 1022).

νουθ[ετηθέντ' ἐκ] τῶνδε, sc. τῶν κονδύλων : cf. πηγαῖς νουθετεῖν, Plato, *Laws* ix. p. 879 D ; κονδύλων νουθετεῖν, Ar. *Wasps* 254.

P. has τούτωνδε, i. e. the scribe began to write τούτων, found out his mistake, and deleted ον by points above the letters.

12. We may compare the scene at the beginning of vi, where the slave is polishing the ἄφρος : cf. especially vi. 9, whence we may read λαμπρύνεις in the text here.

13. At the end of the line -ψήσω must be part of ἀποψήσω. Bücheler suggests κήγαγ' ὑπὲρ σευ τὴν κόνιν ἀποψήσω : cf. ἀπέψηςας, iv. 17. For the τ of κόνιν cf. Aisch. P. V. 1085 ; *Suppl.* 180.

ἔξο[θε, Μ]ητρο[ῖ]. Πίστ[ε, τὴν ἀνω ἀνοίξας  
 πυρ]γίδα — μὴ τὴν ὠδ[ε, τὴν ἀνω κείνη]ν — 15  
 τὰ χρήσιμ' ἔργα τοῦ τρέφοντος Κέρδωνος  
 ταχέως ἐνεγκ' ἀνω[θεν. ἃ, μάκαρ Μητροῖ,  
 οἱ ἔργ' ἐπόψεσθ'. ἡσυχῇ [δ' ἐσάθρησ]ον·  
 τὴν (σ)αμβαλου[χ]ην οἴγε. τοῦτ' ὀρή πρῶτον,  
 Μητροῖ· τέλεων ἀρη[ρεν εἰς τέλ]εων ἴχνος· 20  
 θηεῖσθε χυμέ[ι]ς, ὧ γυναικες· ἡ πτέρη  
 ὀρήθ' ὅπως πέπηγε χ[ῶτι σ]φημ[ίσκ]ους  
 ἐξηρτῶται πᾶσα, κ[οὺ τὰ μὲν καλ]ῶς,

14 ἔξεσθε Μητροῖ Bücheler: ΕΞΕC...ΗΤΡ. | P τὴν ἀνω ἀνοίξας  
 Bücheler 15 τὴν ὠδε, τὴν ἀνω κείνην Crusius: τὴν ὠδε χῶδε νεύουσας  
 Diels 16 τοῦ τρέφοντος Κέρδωνος Crusius: ΤΟΥΤΡ.....ΟC  
 P: τοῦ τρίτου κρεμαστήρος Diels 17 ἀνωθεν Blass ἃ μάκαρ Μητροῖ  
 Headlam: ἃ φίλη Μητροῖ Crusius 18 δ' ἐσάθρησον dedi: δ' ἐπάθρησον  
 Meister: μὲν ἀθρησον Bücheler: δὲ πρόσμεινον Blass 19 τὴν σαμ-  
 βαλουχην Headlam: ΤΗΝΑΜΒΑΛΟΥΧΗΝ P οἴγε, τοῦτ' ὀρή Blass: ΟΙΓ  
 ..... P 20 ἀρην εἰς τέλεων ἴχνος Diels: ἀριστον ἰχθέων Bücheler  
 21 ὧ γυναῖκες· ἡ πτέρη Rutherford 22-25 hos versus novo fragmento  
 auctos tractavit Kenyon (*Archiv für Papyrusforschung* Bd. i. 384) 22 χῶτι  
 σφημίσκος Kenyon 23 κοὺ τὰ μὲν καλῶς Headlam, Bücheler

14. ἔξεσθε Μ]ητρο[ῖ]. Cf. on iii. 87.  
 15. πυρ]γίδα. A cupboard or press in  
 which the goods are kept, Lat. *armari-  
 um*: cf. *πυργίσκος*, Aelian, *V. H.* ix.  
 13. 10. In Daremberg-Saglio, i. fig. 324,  
 such a press is figured. It is 4 ft. high,  
 1½ ft. broad, divided into compartments  
 by horizontal partitions. For the τ of  
 the derivative *πυργῖς* cf. on iii. 19  
 (Crusius, *Philol.* lii. p. 521).

τὴν ὠδ[ε]. 'This one here'; opposed  
 to τὴν ἀνω, in the reading which I have  
 adopted. For ὠδε in a local sense cf.  
 ii. 98.

16. τρέφοντος]. Cf. v. 44 τρεῖς καὶ  
 δέξ' οἰκίας βόσκω (according to the  
 restoration by Crusius).

17. For ἃ μάκαρ Μητροῖ Headlam  
 also proposes ὀβλία Μητροῖ.

18. ἐπόψεσθε. The subject is 'you and  
 your friends': cf. v. 14 ἔξεσθε Μητροῖ.  
 The restoration of the end of the line  
 is uncertain. If -ON, which appears in  
 the MS., be the end of an imperative  
 (ἐσάθρησον, πρόσμεινον), the speaker  
 must be supposed to address himself  
 once more to Metro directly (otherwise  
 ἐσαθρήσατε, &c.).

19. (σ)αμβαλου[χ]ην. Cf. *σαμβαλουχί-  
 das* (v. 53): i. g. *σανδαλοθήην*, the case  
 in which each pair of shoes was enclosed.

On the form in -ούχη instead of -ούχος  
 cf. Headlam, *C. R.* xiii. 155. Bücheler  
 and Meister take *σαμβ.* to be a case  
 containing several pairs of shoes. But  
 from v. 51 it appears that each pair was  
 brought out separately (*ἕτερον χεῖτερον  
 μάλ' ἐξοίσει* sc. *ζεύγος*). The MS. has  
*αμβαλουχην*: but as the σ- in the bor-  
 rowed word *σάμβalon* (*σανδαλον*) is  
 elsewhere persistent we should probably  
 add it here.

20. τέλεων. 'Perfect shoe fits perfect  
 foot.' We may supply *ζεύγος* with the  
 first *τέλεων*; or else take *ἴχνος* twice in  
 the sense (1) of shoe, (2) of foot. For  
*τέλεων* (= *τέλειον*) on Koan inscriptions  
 see Bechtel (*Götting. Nachrichten*, 1890,  
 p. 33). Michel, *Recueil d'Inscriptions  
 grecques*, no. 717. 14 (*ὀλες τρεῖς τέλεων*).  
 The form *τέλεων* is Ionic.

21. [πτέ]ρη. Ionic for *πτέρω*.

22. [σ]φημ[ίσκ]ους. For the restora-  
 tion of this word and of the following  
 lines see Kenyon (*Archiv für Papyrus-  
 forschung*, i. 384). *σφημίσκος* means  
 apparently a wedge-shaped ornament,  
 part of a V-pattern worked on the heel.  
 The previous readings, *χαλκίος ἥλος*  
 (Headlam), *χρυσίος ἥλος* (Crusius),  
 must now be abandoned.

23. ἐξηρτῶται, 'is provided.' This



τὰ δ' οὐχὶ καλῶς, ἀλλ' ἀπα[ρ]τίσαι χ(ωλού)ς.  
 τὸ χρῶμα δ' — οὕτως ὑμ[ι]ν ἢ Πα[λλ]ὰς δοίη 25  
 καὶ τὰλλ' ὅσων περ ἱχανᾶσθ' ἐπαυρέσθαι —  
 οὐκ ἔστιν οὐδὲν ἄλλο τῷδ' ἴσον χρῶμα·  
 οὐ λείρι' οὐτ[ω] κοῦδὲ κηρὸς ἀνθήσει·  
 τοῦ δέρματος μνέα[ς] τρεῖς ἔδωκε Κανδᾶ[τι]  
 ποιῶν ὁ Κέρδων τοῦτο, κῆτερον χρῶμα 30  
 κ[ά]λλιον ἔστ'; — ὁμνυμι πάνθ' ὅσ' ἔστ' ἱ[ρ]ά,  
 χ(ῶς κύνα μ' αἰεὶ δεῖ) τὴν ἀληθ[ε]ίην βάζειν,  
 κ[αὶ] νῦν λέγοιμ' ἄν οὐδ' ὅσον ῥοπήν ψεύδος·

24 ἀλλ' ἀπαρτίσαι χαλούς Kenyon: ΑΛΑΠΑ. ΤΙCΑΙΧ... C P: 'lacuna  
 inter A et T duo litteras capere possit' (Kenyon) 25 ὅμνυμι Bücheler  
 ἢ Παλλὰς Kenyon 26 καὶ τὰλλ' ὅσων περ dedi: ζοῆς ὁκωσπερ Crusius  
 27 οὐκ ἔστιν οὐδὲν ἄλλο Blass: εὐρήσεται' οὐδὲν ἄλλο Crusius 28 οὐ λείρι'  
 οὐτ[ω] Diels, Crusius 29 τοῦ δέρματος μνέας Crusius Κανδᾶ[τι]  
 Kenyon: ΚΑΝΔΑ.. cum accentu ~ super A P: Κανδᾶ[τι]s Bücheler 30  
 ποιῶν ὁ Κέρδων Crusius 31 κ[ά]λλιον ἔστ'; dedi: κοῦ λῶφον ἦν Crusius  
 ὁμνυμι πάνθ' ὅσ' ἔστ' ἱρά Blass: ΟCECTINIPA P 32 ..... ΤΗ-  
 ΝΑΛΗ..... N P βάζειν Blass: ΒΑΔΙΖΕΙΝ P χ(ῶς κύνα μ' αἰεὶ δεῖ) τὴν  
 ἀληθίην βαύζειν Diels: χῆγνισθε μ' αἰεὶ τὴν ἀληθίην βαύζειν Bücheler 33  
 καὶ νῦν λέγοιμ' ἄν οὐδ' ὅσον κτλ. Diels

seems to be a *ἄσφα* λεγόμενον. Elsewhere we find *ἐφαρτύνειν*, *ἐφαρτίζειν*, in this sense.

κοῦ τὰ μὲν κτλ. For the construction of this clause cf. iv. 73 sqq.

24. ἀλλ' ἀπα[ρ]τίσαι χ(ωλού)ς. 'Such as to make a lame man walk evenly.' This suggestion of Dr. Kenyon may be accepted as giving a satisfactory sense, and also conforming to the evidence of the MS. For *ἀπαρτίζειν* cf. Aisch. *Sept. c. Theb.* 374.

25. οὕτως . . . δοίη. Cf. on iii. 1.

26. ἱχανᾶσθε = 'desire' (*ἐπιθυμεῖτε*). The form in *ιχ.*, not *ισχ.*, supports Dindorf's view (adopted by Leaf) that in the sense of 'desire' *ιχανᾶν* (*ιχανᾶσθαι*) is the correct form, and not *ισχανᾶν*. The genitive *ὅσων περ* goes ἀπὸ κοινοῦ with *ἱχανᾶσθε* (cf. Hom. *Il.* xxiii. 300 *μέγα δρόμου ἱχανᾶσσαν*) and *ἐπαυρέσθαι* (cf. Her. iii. 2). Bücheler proposed *βλου τε χῶν ἐριχανᾶσθ'*, taking this verb to be cognate with *ὀρέγεσθαι*, *ὀριγνᾶσθαι* (v. 37). But the line is thus left without a caesura.

28. λείρια. The lily is used in all languages as a symbol of whiteness. Wax is called *λευκός* by Theokr. (viii. 19); but as Headlam points out (*C. R.* xiii. 155) white shoes are spoken of as distinct from waxen. He quotes Vopis-

cus, *Aurelian* 49 *calceos mulleos et cereos et albos et aderaceos viris omni-bus abstulit, mulieribus reliquit*; which passage also proves that among the Romans at any rate wax-coloured (yellow) shoes were worn chiefly by women. White shoes were usually worn by courtesans: Pollux vii. 92.

κοῦδὲ = οὐδέ. The *καὶ* seems superfluous: cf. on iii. 17.

29. τοῦ δέρματος. 'For the hide.'

Κανδᾶ[τι]. v. on vi. 87. The subject to *ἔδωκε* is ὁ Κέρδων (v. 30). The shoemaker speaks of himself in the 3rd person: cf. i. 76 (note).

31. κ[ά]λλιον ἔστ';]. I propose to supply the missing words in this way; 'and is there a finer colour to be had?' If, with Crusius, we read *κοῦ λῶφον ἦν*, we must take *κοῦ* as = *οὐ* (cf. *κοῦδὲ*, v. 28).

ἱ[ρ]ά. For this word cf. i. 83 (*τῶν ἱρῶν*). *ἔστιν* in P is a mistake for *ἔστ'*. Bücheler reads *τα* at the end; but the *τ* in this word is not supported by any other passage. For *ὁμνυμι* . . . *ἱρά* cf. iii. 83.

32. τὴν ἀληθ[ε]ίην βάζειν. Instead of the word *βάζειν* the scribe wrote *βαδίζειν*; we cannot detect any trace of his having deleted the letters *δ*.

33. οὐδ' ὅσον ῥοπήν. *Ne tantillum quidem*. Cf. *οὐδ' ὅσον*, Kallim. *Hymns* to

βιάζονται τῷ Κέρδωνι μὴ βίου ὄνησις  
 κῶ[νητ]ων γίνοιτο — καὶ χάριν πρὸς με 35  
 φέροι ἔχισ· οὐ γὰρ ἀλλὰ μεζόνων ἤδη  
 ὅλλοι ραφῆες] κερδέων ὀριγνῶνται·  
 μακρὴν δ' ἐκείνων] τὰ ἔργα τῆς τέχνης ἡμῶν  
 ἄπεστι, πίσ]υγος δὲ δειλαίην οἰζύν  
 καὶ π[ε]ῖναν [ἀντλ]έων νύκτα κήμερην θάλπω· 40  
 κοῦδέν τις] ἡμέων ἄχρ[ις] ἐσπέρης κάπτει,  
 χῶσαι βο]αὶ πρ[ὸς] ὀρθ[ρ]ον· οὐ δοκέω τῷ[σ]σον

34 βάζονται τῷ Κέρδωνι Crusius 35 κῶνητων Bücheler: κῶνειάτων  
 Crusius 36 φέροι ἔχισ· Diels: κύων φέροι· οὐ γὰρ κτλ. Bücheler: π[α]ίς  
 μὴ φέροι· Crusius 37 ὅλλοι ραφῆες Bücheler: οἱ βυροσδέψαι Crusius  
 38 μακρὴν δ' ἐκείνων Diels: μέιον πονεύντες· Crusius ΤΑΕΡΓΑ Ρ (Kenyon  
 Addit.) 39 ἄπεστι· Diels: ἔχουσι Crusius πίσυγος Blass: ...  
 ΥΓΓΟC Ρ 40 καὶ πείναν Crusius: ..... INAN Ρ ἀντλήων Diels  
 41 κοῦδέν τις ἡμέων Headlam 42 χῶσαι βοαὶ Headlam

*Apollo* 37; *Ap. Rhod.* i. 290 (οὐδ' ὅσον  
 οὐδ' ἐν ὀνείρῳ), ii. 181, 190. For the  
 use of ὅσον (= Lat. *modo*) in affirmative  
 sentences cf. *Diph.* 43, 14 οὐδὲν ἡδέως |  
 ποεῖ γὰρ οὗτος ἀλλ' ὅσον νόμου χάριν  
 ('merely for form's sake'), *Ar. Wasps*  
 213.

34. βιάζονται, sc. ψεύδος: cf. ii. 102.  
 [Κέρδωνι. Cf. on v. 29. With the  
 phrase βίου ὄνησις cf. *Philemon* 156  
 γένοιτο σοι τέκνον θνησις: *Ar. Thesm.*  
 469 οὕτως ὀναίμην τῶν τέκνων.

35. κῶ[νητ]ων. ὄνησις is Ionic for ὄνειρα  
 (Homeric *ὄνειρα*). We might also  
 read κῶνειάτων or κῶνημάτων.

καὶ χάριν κτλ. Diels' reading, though  
 not quite satisfactory, seems the best  
 that has been proposed so far; 'may  
 a viper requite me'; an allusion to  
 the well-known fable of the starved  
 snake, which repaid its preserver by  
 killing him. Bücheler reads κύων  
 φέροι.

36. [οὐ γὰρ] ἀλλὰ. Cf. *Ar. Frogs* 58,  
 498. It is equivalent to 'for without  
 doubt.'

37. κερδέων. Elsewhere -εων, in gen.  
 pl. of stems in -α- or -εσ-, is a monosyl-  
 labic: but *Πηγεῖτέλεω* (from an α-stem)  
 at iv. 23 has εω a dissyllable. Smyth,  
 p. 248.

ὀριγνῶνται. Cf. on v. 26.

38-9. 'And they are far beneath my  
 skill.' This reading (Diels) seems  
 better than the other suggestions. τὰ  
 ἔργα should probably be separated from  
 τῆς τέχνης (καὶ 'the results of their

skill'). Kerdon would probably deny  
 τέχνη to his rivals: cf. v. 118.

39. [πίσ]υγος. 'Cobbler': a word  
 used by Sappho. The ι is long. Cf.  
*Alex. Aitolos, ap. Athen.* 699 B, on  
*Boiotos* of Syracuse, a writer of  
 burlesque, *ἐγραφε δ' ἀνὴρ* | ... : *πιστ*-  
*γους*.

40 sqq. On the restoration of this  
 passage see Headlam, *C. R.* xiii. 156.  
 πείναν is probable: if we read ἀντλήων  
 we leave θάλπω without an object, un-  
 less οἷζον καὶ πείναν are governed, ἀπὸ  
 κοινοῦ, by ἀντλήων and θάλπω. There  
 is indeed a certain grim humour in  
 taking these substantives with θάλπω;  
 all that Kerdon has to keep warm is  
 his misery and hunger (θάλπω = *foveo*).

41. [κοῦδέν τις] κτλ. 'And none of us  
 eats a mouthful from morning to night.'  
 The long hours and scanty remuneration  
 of workmen in certain trades are a  
 standing cause of complaint: cf. *Lukian*  
 i. p. 703 f *ἐπορθρευόμενος τὰ πολλὰ τῶν*  
*ἔργων*: *Plato, Axioch.* 368 B *τοὺς χειρωνα-*  
*κτικοὺς ἐπὶ ληθαιμὲν καὶ βαναύσους, πονου-*  
*μένους ἐκ νυκτὸς εἰς νύκτα καὶ μόλις*  
*ποριζόμενοι τὰ πηττήδεια*: also *Lukian*  
 i. 642; *Liban.* ii. 75. 3; *Cicero, Tusc.*  
*Disp.* iv. 19. 44 *antelucana indu-*  
*stria*.

42 sq. [χῶσαι βο]αὶ κτλ. 'And think  
 of all the noises at dawn.' In v. 43  
 I have accepted Headlam's suggestion  
 (ἐπλενρ' ἦν βῶση, Crusius). The refer-  
 ence is obscure: the θηρία may be dogs:  
 cf. *Theokr.* xxv. 79.

τὰ Μικίωνος θηρί' εὐπιορεῖν φωνῆς.  
 κοῦπω λέγω, τρεῖς καὶ δέκ' οἰκέτας βόσκω,  
 ὁτεύνεκ', ὦ γυναῖκες, ἀργίης μοι ἔχθος, 45  
 οὔ, κῆν ὦ Ζεὺς, τοῦτο μοῦνον ᾄδουσι  
 'φέρ', εἰ φέρεις τι'· τάλλα δ' ἀψόφως ἦνται  
 ὅκως νεοσσο[ι] τὰς κοχῶνας θά[λ]π[ο]ντες.  
 ἀλλ' οὐ λόγων γάρ, φασίν, ἡ ἀγορὴ δέεται,  
 χαλκῶν δέ. τ[ο]ῦτ' ἦν μὴ ὑμῖν ἀνδάνη, Μητροί, 50  
 τὸ ζεύγος, ἕτερον χᾶτερ[ο]ν μάλ' ἐξοίσει,  
 ἔστ' ἂν νόφ πεισθῇτε [μὴ λ]έγει[ν] ψευδεα

43 Μικίωνος Crusius: ΜΙΚΡΩΝΟC P εὐπιορεῖν φωνῆς Headlam:  
 εὐπιορεῖν κραυγῆς Diels 44 δέκ' οἰκέτας βόσκω Crusius: ΔΕ.....  
 ΟCΚΩ P: διηκόνους Bücheler: δέκ' ἐργάτας Stadtmüller 45  
 ΟΤΟΥΝΕΚ cum E super O alterum scripto m. rec. P ἀργίης μοι  
 ἔχθος Diels: ἀργὸς οὐ σκυτεὺς Bücheler 46 ΟΙ cum accentu gravi  
 et spiritu aspero super O P ΖΕΥC P τοῦτο μόνον ᾄδουσι Crusius:  
 τοῦτό μου κατὰδουσι Bücheler 47 δ' ἀψόφως ἦνται Headlam: ΔΑΨ  
 .....ΝΤΑΙ P: θαψιλῶς κείνται Headlam olim 48 ΟΠΩC,  
 K superscr. m. pr. P κοχῶνας θάλπουντες Jackson, Herwerden:  
 ΚΗΧΩΝΑCΘΑ. Π. ΝΤΕC P 52 ἔστ' ἂν νόφ Blass: ΕCΤΑΝΝΟCΑ  
 P (secundum Blass)

43. Μικίων is a name found in Kos (P.-H. 383. 3, p. 271). Also in Alexis, C. Gr. iii. 415 (Meineke): Crusius, *Unters.* p. 135.

44. κοῦπω λέγω. 'I haven't done yet': there is more to come. Kerdon now inveighs against the idleness of his workmen. With οἰκέτας βόσκω (Crusius) cf. Ar. *Lys.* 1204; *Wasps* 708, 720.

45. 'Because I have a horror of idleness': i.e. Kerdon has pushed his trade by his energy until he has a large staff of assistants. We might also read (at the end) ἄχθος: 'because I have a dead-weight of idleness,' i.e. his slaves: cf. *ἔτωσιον ἄχθος ἀρούρης* (Homer).

46. κῆν ὦ Ζεὺς. Homer has Ζεὺς *θε.* II. xii. 25; cf. *Od.* xiv. 457; Hes. *Op.* 486. The *θ* of *ὦ* is abnormal. Contrast *θεῶ*, ii. 72, iv. 13, vi. 10.

τοῦτο κτλ. 'Have this as their constant refrain.' Cf. Lat. *decantare*.

47. φέρ', εἰ φέρεις τι. 'Whatever you give, give quickly'; a formula expressive of importunity: cf. *age, si quid agis*, Plaut. *Mil. Gl.* 215, *quis datis si quid datis*, *Casina* 717; also *fac si facis*, Martial i. 46. 1.

τάλλα δέ. 'Otherwise they sit snug and silent,' i.e. except when they are clamouring for food. Cf. Ap. Rhod.

ii. 1085 *κονάβον τεγίαν ἐπερ εἰσαίνοντες ἦνται ἀκῆν* (Headlam). The reading *θαψιλῶς* ('warmly') made *asyndeton* between the two clauses.

48. ὅκως νεοσσο[ι] κτλ. 'Like young birds in the nest keeping their tails warm,' i.e. never stirring from their place.

τὰς κοχῶνας θά[λ]π[ο]ντες. Cf. on i. 37. P has *πηχανας*. Cf. the reading of P at vii. 110 (*ἡδῆτης* for *ἡδονης*). For *κοχῶνας* cf. Ar. *Knights* 422. The word was used by Eubulos: cf. *Intro.* to this Mime.

49. φασίν indicates that the expression here is proverbial: cf. i. 78. 'We must not take words but hard cash to market.' χαλκῶν comes as a surprise for *ἐργων*: cf. Snidas ii. 1216 *οὐ λόγων ἀγορὰ δέεται* 'Ἐλλάδος ἀλλ' ἐργων, which is, however, explained as referring to boastful persons. Plaut. *Capt.* 472 *verba sine pecuni et pecunia*.

51. ζεύγος. 'A pair.' χᾶτερ[ο]ν μάλ'. 'And yet another': cf. *ἄλλος πύργος . . . καὶ ἕτερος μάλ' ἐπὶ τοῦτῳ*, Hdt. i. 181.

With *ἐξοίσει* sc. *Πίστρος*, cf. on v. 19. 52. νόφ πεισθῇτε. So we should probably read with Blass, but the word before *πεισθῇτε* is uncertain.

Κέρδωνα. τὰς μ[οι σ]α[μβα]λουχίδας πάσας  
 ἔνεγκε, Πίστε· δεῖ μάλιστ' ἰηθείσας  
 ὑμέας ἀπελθεῖν, ὦ γυναῖκες, εἰς οἶκον.  
 θήσεσθε δ' ὑμῖς τὰ] νέα τ[α]ῦτα, παντοῖα·  
 Σικυνώνια, Ἀμβρακίδια, νο[σ]σίδες, λείαι,  
 ψιττάκια, κανναβίσκα, βαυκίδ[ες], βλανττία,

55

53 μοι Blass: μὲν Bücheler σαμβαλουχίδας Bücheler: . . . . ΛΟΥΧΙ-  
 ΔΑΣ P 54 δεῖ μάλιστ' ἰηθείσας Crusius<sup>1</sup>: ΔΙΜΑΙΙCΤΑΙΙΗΗΘΕΙCΑC  
 (secundum Kenyon) P: μάλιστ' αἰηθείσας Meister 56 ΘΗCΕCΘΕ  
 P: θήσεσθε Bücheler τὰ νέα ταῦτα Bücheler: γένεα ταῦτα Rutherford  
 57-61 spatiis inter se distincta sunt verba singula vel verborum paria  
 57 CΙΚΥΝΙΑ, cum ὦ superscr. m. pr. P λείαι] Χίαι Headlam 58  
 ψιττάκια Rutherford: ΨΙΝΤΑΚΑΙΑ P: ψιττάκια Bücheler ΒΛΑΥΤΙΑ,  
 T altero superscr. P: βλαῦνται Rutherford

53. Κέρδωνα. Cf. on v. 34. The position of the word in the verse and the stop after it add to the emphasis.

[σ]α[μβα]λουχίδας. Cf. on v. 19. The termination occurs in *κερουχίδες*, Theokr. v. 145.

πάσας. Kerdon decides to dazzle his customers by displaying all his dainty wares at once. The effect of these spread out before them is increased by the 'patter-verses' 57-61.

54. ἰηθείσας. 'Emptied': from *lraia*, an Ionic word used by Hippokrates in a medical sense. It is used tropically here. Meister reads *αἰηθείσας* = *ausgerüttelt*, 'stirred up,' by Kerdon's display of shoes. The MS. reading seems to contain *λυηθείσας*, from *lvaiv*, to catch in a net. But the anapaest in the fifth foot is a difficulty.

55. ἀπελθεῖν . . . εἰς οἶκον. 'Depart to your homes,' not of course 'enter my shop.' It is impossible that there should be a change of scene here: cf. Introduction to this Mime.

56. [τὰ] νέα. The use of the article with *oúros* (v. on i. 61) is in favour of this reading as against *γένεα*. The objection raised by Meister to *γένεα*, viz. that *ea* must be scanned as a dissyllable, has lost some of its weight from vii. 71 (τὰ μέλας at the beginning of a line).

57 sqq. The irregularities in the metre of vv. 57-60 are due to the rarity of some of the words used: also the frequent resolutions give a more rapid effect.

For the various kinds of shoes cf. Becker-Göll, *Charikles* iii. 270.

Σικυνώνια. Named among a list of

sandals worn by women in Pollux vii. 93-4. Hesychios also has the word. The anapaest in the first foot is due to the proper name: cf. iv. 5, 6, 9.

Ἀμβρακίδια. Pollux l. c. has Ἀμβρακίδες. This is the only case in Her. where the third foot is a tribrach without caesura after its first syllable.

νο[σ]σίδες. Pollux l. c. and Hesychios. It is probably connected with *νοσσοῖς* (cf. *νοσσιήν*, v. 72) and has nothing to do with the *Noσσις* of vi. 20 or the poetess of that name.

λείαι. Not an epithet of *νοσσίδες*, but a separate kind of shoe. Thukydides (ii. 97) uses *λείως* as the opposite of *ὑφαντός*, 'embroidered.' Headlam would, however, read *Χίαι* (ΧΕΙΑΙ for ΛΕΙΑΙ), referring to Hesychios, iv. p. 286.

58. ψιττάκια. Hesychios has *ψιττακίαν*. Pollux l. c. has *ψιττακίδες* (φ for ψ). This kind of shoe was named from the colour, resembling a parrot: cf. *καρκίνια*, v. 60. For the dactyl in the first foot, forming part of a quadrisyllabic word, cf. iv. 81, 93; vi. 57.

κανναβίσκα. Hesychios gives *κανάβια* as a kind of shoe, named, no doubt, from the material of which it was made (*κάνναβις*, 'hemp').

βαυκίδ[ες]. Pollux l. c. gives *βαυκίδες*, also *βαυκίδα*, as an expensive shoe of a saffron colour. Hesychios also has *βαυκίδες*.

βλανττία. A kind of sandal, cf. Pollux vii. 87 (*βλαύτη*). Hesychios has *βλαύτη*, *βλαντία*. The synizesis in the last foot is unexampled.

Ἰωνίκ', ἀμφίσφαιρα, νυκτιπήδηκες,  
ἀκροσφύρια, καρκίνια, σάμβαλ', Ἀργεῖα,  
κοκκίδες, ἔφηβοι, διάβαθρα· ὧν ἐρᾷ θυμὸς  
ὑμέων ἐκάστης εἵπατ'· ὥς ἂν αἰσθοῖσθε  
σκυτεά γυναικες καὶ κύνες τί βρώζουσιν.

60

ΓΤ. κόσου χρεῖζεις κεῖν' ὃ πρόσθεν ἤειρας  
ἀπεμπολῆ(ν τὸ) ζεύγος; ἀλλὰ μὴ βροντέων  
αὐτὸς σὺ τρέψης μέζον εἰς φυγὴν ἡμέας.

65

ΚΕ. αὐτὴ σὺ καὶ τίμησον, εἰ θέλεις, αὐτὸ  
καὶ στήσον ἥς κοτ' ἐστὶν ἄξιον τιμῆς·

59 νυκτιπήδης Kenyon

61 ΕΡΑΡ

62 εἰπάτωσαν αἰσθοῖσθε

Blass

63 ΣΚΥΤΕΑ

cum paragrapho subscr. P: σκυτεα, γυναῖκες·

καὶ κύνες τι βρώζουσιν Blass

65 ἀπεμπολῆν τὸ ζεύγος Meister:

ΑΠΕΜΠΟΛΗΖΕΥΓΟΣ P: ἀπεμπολῆσαι ζεύγος Jackson

post ΖΕΥΓΟΣ

spatium

59. Ἰωνικά. Nothing seems to be known of this shoe.

ἀμφίσφαιρα. Soin Hesychios = 'laced boot,' or 'buskin.' Pollux l. c. has ἀμφίσφαιρα.

νυκτιπήδηκες. Pollux l. c.

60. ἀκροσφύρια. Pollux l. c. Hesychios has ἀκρόσφυρα.

καρκίνια. Cf. on ψιττάκια, v. 58. Pollux (vii. 90) in this sense has καρκίνοι, which he quotes from Pherekrates.

σάμβαλ', Ἀργεῖα. Cf. on σάμβαλόχῃ, v. 19. It is possible that Ἀργεῖα is an epithet of σάμβαλα: but Hesychios has Ἀργεῖα· ὑποδήματα πολυτελή γυναικεία: so I have separated the two words by a comma.

61. κοκκίδες (not elsewhere in this sense) are named from their scarlet colour (cf. κόκκος).

ἔφηβοι. Not found elsewhere in this sense.

διάβαθρα. Pollux l. c. and Hesychios. Pollux tells us that the διάβαθρον could be worn by men as well as women.

62. ὥς ἂν αἰσθοῖσθε. Attic syntax would require αἰσθησθε, whence Blass proposed to read εἰπάτωσαν αἰσθοῖσθε. But cf. Monro, *H. G.* § 306, on ὥς ἂν (κέν) with optat. after a primary tense, denoting that the consequence is not immediate or certain. Cf. e. g. *Od.* xxiii. 134 ἡγήσθω φιλοπαίγμονος ὀρχηθμοῖο | ὥς κέν τις φαίη γάμον ἔμμεναι ἐκτός ἀκούων.

63. σκυτεά κτλ. 'How ladies and dogs devour the substance of the cob-

bler'; the ladies by buying his goods at low prices (or simply, by emptying his shop), the dogs by eating the leather. For the latter idea cf. Lukian, *Adon.* i. 25 οὐδὲ γὰρ κύων ἀναξ πάσσαι' ἂν σκυτοτραγεῖν μαθοῖσα, Horace, *Sat.* ii. 5. 83.

Some would read σκυτεα, the acc. plur. of σκύτος. There is, however, more point in the word if it is the acc. sing. of σκυτεῖς. Kerdon says in mock dismay, 'see how you ladies prey upon me.' βρώζω is cognate with βιβρώσκω.

64. χρεῖζεις. Cf. i. 49.

ἤειρας. From δειράω, Attic αἰράω.

65. ἀπεμπολῆ(ν τὸ) ζεύγος. So we should read with Meister, not ἀπεμπολῆσαι ζεύγος. The article cannot be dispensed with: v. on i. 61.

βροντέων. μέζον (v. 66) is to be taken with this, 'thundering too loud,' i. e. naming too high a price: for the metaphor cf. Ar. *Clouds* 394; *Wasps* 671.

66. For the separation of μέζον from βροντέων cf. *Introduct. ch. V (Grammar)* B. 10; Ar. *Theesm.* 811 οὐδ' ἂν κλέψασα γυνὴ ζεύγει κατὰ πεντήκοντα τάλαντα | εἰς πόλιν ἔλθοι τῶν δημοσίων (where τῶν ἂ goes with τάλαντα, and ζεύγει with ἔλθοι).

67. τίμησον . . . αὐτό. 'Make an offer for it.'

68. στήσον. 'Fix the price.' We should supply an accus. τιμῆν from τιμῆς.

εἰ τοῦτ' ὀκνεῖς γὰρ οὐ σε ῥῆδι' ὥς κρῆναι.  
 δεῦτ' ὦν, γύναι, τῶληθές ἦν θέλῃς ἔργον, 70  
 ἔρεῖς τι, ναὶ μὰ τήνδε τὴν τεφρὴν κόρσῃν,  
 ἐφ' ἧς ἀλώπηξ νο[σ]σιή[ν] π[ε]ποί[η]ται,  
 τάχ' ἀλφιτηρὸν ἐργαλ[εῖ]α κινεῦσι·  
 Ἑρμῇ τε κερδέων καὶ σὺ Κερδίῃ Πειθοί,  
 ὥς ἦν τι μὴ νῦν ἡμῖν ἐς βόλον κύρσῃ, 75  
 οὐκ οἶδ' ὅπως ἄμεινον ἢ χύτρη πρήξει.

69 ΙΤΟΥΤΟΚΝΙCΓΑΡ ut videtur P: ὁ τοῦτο λῶν γὰρ Blass: ὁ τοῦτ' ἔων Meister οὐ σε ῥῆδι' ὥς κρῆναι dedi: ΡΗΙΔΙΩC. ΡΗΝΑΙ ut videtur P: ῥῆδιος ῥινῆ Blass 70 δεῦτ' ὦν Blass: ΔΕΥΤΕΩΝ P: σκυνέων Bücheler 72 νοσσιήν πεποίηται Headlam: ΝΟ. CΙΗΝ. ΕΠΟΙ. Τ. . P 73 TAX lineola apposita P ἐργαλεία Diels: ΕΡΓΑ. ΙΑ: ἔργα θεία Meister: ἔργα καλὰ Bücheler 76 ΟΥΚ cum paragrapho subscr. P ἡ κύρτη Blümner

69. 'If you object to this, it is not easy to conclude a bargain so.' The remains suit *ιουτοκνις* better than *στυοκνις* (Kenyon). *κρῆναι* is from *κραίνω*. *ῥῆδιος* for *ῥῆδιον* is an Ionic usage.

70 sqq. δεῦτ' ὦν. For δεῦτε cf. on iv. 11. It is here followed by a singular. 'If you would have a sound specimen of cobbler's work you must name a price that will repay the craftsman.' τῶληθές . . . ἔργον. 'The proper kind of work.'

Bücheler translates τῶληθές by *re vera*, taking it with θέλῃς.

71. ἐρεῖς with ἀλφιτηρὸν τι. 'You must name a price that means bread and butter to the shoemaker.'

ναὶ μὰ. Cf. i. 66.

τὴν τεφρὴν κόρσῃν. 'My grey temples.' Kerdon swears by his grey hairs now growing thin (72). Baldness was regarded as characteristic of his trade: cf. on vi. 58.

72. 'On which a fox has made his lair.' ἀλώπηξ is used for *δλωπεκία*, a skin-disease producing baldness. The metaphor is kept up in the words νοσσιήν (= νοσσιήν) πεποίηται.

There is a striking parallel to this passage in a phrase of Kallimachos, *Hymn* iii. (to Artemis) 78 f. ὥς ὅτε κόρσῃ | φανὸς ἐνιδρυθείσα κόμην ἐπενείματ' ἀλώπηξ. We have κόρσῃ and ἀλώπηξ in each passage; and ἐνιδρυθείσα in Kallim. bears a meaning similar to νοσσιήν πεποίηται in H. (for other parallelisms between Kallim. and H. cf. *Introductio*, ch. III). Crusius thinks that the expression is laboured in Kallim.,

natural in H. But it is not safe to conclude anything as to relative indebtedness from this passage: Olschewsky, *Langue et Métrique d'Hérodas*, p. 74 (who however misstates the argument of Crusius).

73. τάχ' ἀλφιτηρὸν. 'Something that may give bread,' as we speak of 'a living wage.' For the use of ἀλφιτα = 'daily bread' cf. Ar. *Plutus* 219.

ἐργαλ[εῖ]α κινεῦσι. 'To those who wield tools,' i.e. workmen. The old reading was ἔργα καλὰ κ. (ἔργα θεία Meister).

74. Ἑρμῇ . . . κερδέων. Hermes was the god of gain, as his titles κερδῖος, κερδέμπορος indicate.

For the gen. κερδέων, instead of an epithet κερδῖος, cf. *δοτταν εὐφρόνη* (Soph. *El.* 19) = εὐφρόνη δοτερόεσσα. The word κερδέων, like Κερδίῃ, is chosen with reference to Κέρδων. The cobbler speaks as to his patron saints in an aside. Bücheler seems to take κερδέων as a pres. participle (= κερδῖος).

Κερδίῃ Πειθοί. 'Persuasion,' Lat. *Swada*, *Swadela*, the goddess of plausibility.

We must supply εὐμαιὺς ἰστέ or the like.

75 sq. 'If something fall not into my net, I know not how my pot is to fare better than before.' Unless he can catch something in his net, Kerdon must go hungry. The metaphor is taken from a fisherman with a casting-net (βόλος): cf. Theokr. i. 40.

76. ἄμεινον. 'Better' than before, or 'tolerably well,' *paullo melius*.

- ΓΓ. τί τονθορύξει κοῦκ ἐλευθέρῃ γλάσση  
τὸν τῆμον ὅστις ἐστὶν ἐξεδίφησας ;
- ΚΕ. γύναι, μῆς μῆς ἐστὶν ἄξιον τοῦτο  
τὸ ζεύγος, ἧ ἄνω σ' ἧ κάτω βλέπειν· χαλκοῦ 80  
ρίνημ' ὃ δὴ κοτ' ἐστὶ τῆς Ἀθηναίης  
ὠνευμένης αὐτῆς ἂν οὐκ ἀποστάξαι.
- ΓΓ. μάλ' εἰκότως σευ τὸ στεγύλλιον, Κέρδων,  
πέπληθε δαιψιλέων τε καὶ καλῶν ἔργων.  
φύλασσε κά[ρψ]ας αὐτά· τῇ γὰρ εἰκοστῇ 85

77 ΤΟΝΘΟΥΞΕΙ, C superscr. P (Kenyon): τονθορύξει Blass 78 ΤΟΝ-  
ΤΙΜΟΝ cum paragrapho subscr. P 82 ΩΝΕΥΜΕΝΗC cum para-  
grapho subscr. P 85 κάρψας Crusius: ΚΑ..ΑC P: κάψας Meister

χύτρη. χ is corrected to κ in P. The original may have been κύτρη, the Ionic form.

77. τονθορύξει. Cf. on vi. 7. It is probably 2nd sing. fut. middle of τονθορύζω. Blass, however, takes it as dat. of τονθόρυξις, 'mumbling.'

ἐλευθέρῃ γλάσση. 'Openly,' without hesitation.

78. τὸν τῆμον. A side form of τιμή, used by Archilochos, *fr.* 64, and by Aischylos (*Cho.* 916).

ἐξεδίφησας; The aorist is used (*hortandi causa*) in the clause τί οὐκ ἐξεδ., as in Attic; cf. *Ar. Lys.* 181, 906; Goodwin, *M. T.* § 62.

For ἐκδιφάν cf. διφῶσα, vi. 73. The compound verb = 'to bring to light' as the result of a search, *explicare*.

79. μῆς μῆς. The question is raised whether this is a mina of silver or of copper. If it is the former, the price asked for a pair of shoes (about £3 10s. of our money) seems exorbitant.

The ordinary price of shoes was about 2 drachmae; cf. Lukian iii. 297, 319, quoted by Headlam. But we are dealing in this Mime with ladies of a luxurious and pleasure-loving type: and we may either assume that the prices are suited to the purses of such a class, or else regard Herodas as exaggerating from his desire to satirize their extravagance. See Excursus II.

80-82. ἧ ἄνω κτλ. 'Whether you look up or down.' The woman had perhaps raised her eyes as though in mute appeal against the price asked by Kerdon. For the infinitive, used absolutely, cf. Hdt. iv. 50 ἐν πρὸς ἐν συμβάλλειν, and in Attic ὅσον γέ μ' εἶδέναι, Goodwin, *Gk. Gr.* § 1534.

χαλκοῦ κτλ. 'Not a farthing (lit. a brass filing) could be taken off the price, though Athena herself came to buy.' The price would not be lowered one farthing even for Athena, patron goddess of art and artists (cf. iv. 57, vi. 65); cf. ἀπορρήματα γάστρ (Daphittas *ap.* Strabo xiv. 647), omne aurum cum ramento reddidi (Plaut. *Bacch.* iv. 4. 29). Meister infers from χαλκοῦ that the prices here are based on the copper mina. But this conclusion is not necessary. χαλκοῦ ῥίνημα = something of insignificant value. χαλκοῦ is not to be pressed.

81. ὃ δὴ κοτ' ἐστὶ = οὗτι δήποτε, οὗτιον.

82. ἀποστάξαι = ἀπορροεῖν; cf. on vi. 6.

83. i.e. 'Naturally enough Kerdon has all these treasures still on his hands'; said sarcastically. No one wants the shoes when they cost so much.

στεγύλλιον = 'workshop,' Lat. *pergula*.

84. πέπληθε. For the use of the perfect cf. πέπηγε, v. 22.

δαιψιλέων. 'Abundant,' cf. on v. 47. καλῶν. The α in this word is long with one exception (v. 115). Hence the fifth foot is probably a spondee here.

85. κά[ρψ]ας. Hesychios gives κάρψαι· ξηράναι. Hence φύλασσε κάρψας = 'keep them carefully' (dry them and keep them safe). This word is closer to the indications of the MS. than κάψας (κάπτω, Meister) or κάγκας (Crusius!). The letters . . . as are clear at the end: hence καλῶς cannot be right.

τῇ . . . εἰκοστῇ κτλ. We have seen (on iii. 53) that the twentieth day of each month was sacred to Apollo. The γάμος here referred to seems to be an

τοῦ Ταυρεῶνος ἡκατὴ γάμον ποιεῖ  
 [τ]ῆς Ἀρ[τακ]ηνῆς, κύποδημάτων χρεῖη.  
 τάχ' οὖν, τάλης, ἄξουσιν σὺν Τύχῃ πρὸς σε,  
 μᾶλλον δὲ πάντως· ἀλλὰ θύλακον ῥάψαι,  
 τὰς μνέας ὅκως σοι μὴ αἰ γαλαῖ διόισουνσι. 90  
 KE. ἦν τ' ἡκατ(ῇ) ἔλθῃ, μνῆς ἔλασσον οὐκ οἶσει,  
 ἦν τ' ἡ Ἀρτακηνῇ πρὸς τὰδ' εἰ θέλεις σκέπτειν.  
 IT. οὐ σοι δίδωσιν ἡ ἀγαθὴ Τύχη, K[έ]ρδων,  
 ψαῦσαι ποδίσκων ὧν Πόθοι τε κῆρωτες  
 ψαύουσιν; ἀλλ' εἰς κνῦσα καὶ κακὴ λῶβῃ, 95

86 ἡκατῇ (= ἡ Ἑκατῇ) Bücheler 87 τῆς Ἀρτακηνῆς (ex v. 92)  
 Kenyon: THCAP.. KHNHC cum accentu ~ super syllabum ultimum P  
 88 TAX lineola apposita P ΤΑΛΗΨΑΞΟΥCΙ P 91 ΟΥΧΟΙCΙ,  
 K superscr. m. pr. P 92 HNTHI cum paragrapho subscr. P post  
 ΑΡΤΑΚΗΝΗ spatium 93 sqq. alteri mulieri primus tribuit Meister:  
 Metro volgo tribuuntur

ordinary marriage (Ἑκατῇ and Ἀρτακηνῇ being women so named), not a *lepds* γάμος (as if Ἑκατῇ were the goddess of that name and Ἀρτακηνῇ her daughter). The name Ἀρτακηνῇ is apparently derived from Ἀρτάκη, a fountain and district near Kyzikos. This does not prove (v. Introd. to this Mime) that the scene of vii is laid at Kyzikos. We find on a Koan inscription Ἑκατάλη Φιλίππου (Herzog 12. 11).

86. τοῦ Ταυρεῶνος. We find a month Ταυρεὼν in the calendars of Ephesos, Kyzikos, Samos, Sinope, but not in that of Kos (v. Introd. to vi); Bischoff, *de fastis Graec. antiquioribus*, pp. 396, 400; Fränkel, *Inscriptionen von Pergamon*, ii. nr. 268. D 35.

88. τάλης. v. on iii. 35.  
 σὺν Τύχῃ. Cf. σὺν θεῷ (θεοῖς) Ar. *Wasps* 1085; *Frogs* 1199.

The use of σὺν in Prose and Comedy is circumscribed within narrow limits, as in stereotyped expressions like the present; T. Mommsen, *Beiträge zu der Lehre von den gr. Präpositionen* (1895).

89. μᾶλλον δὲ πάντως. The woman affects to think that the τάχος of v. 88 is too cautious.

θύλακον ῥάψαι. 'Sew up your wallet,' in which Kerdon kept his money.

ῥάψαι is infin. for imperative, cf. iii. 80, or imperative middle, Ar. *Knights* 784.

90. ὅκως . . . διόισουνσι. The future indicative in final clauses after ὅκως

(ὅς) is rare, and almost entirely confined to poetry; Goodwin, *Gk. Gr.* § 1366.

αἰ γαλαῖ. The γαλή was typical of thievishness; cf. Ar. *Peace* 1151, *Thesm.* 559; ἀρτακτικώτερος γαλῶν, Lukian, *Pisc.* 34. Of course the advice to Kerdon to see that the weasels do not scatter his minae is ironical. He is not likely to have many minae if he charges one for each pair of shoes.

91-2. Cf. on v. 85.

92. πρὸς τὰδα. Like the Attic πρὸς ταῦτα, this phrase denotes an ultimatum: cf. Ar. *Acharn.* 659 (πρὸς ταῦτα Ἐλέων καὶ παλαμᾶσθαι κτλ.), Aisch. *P. V.* 1062. αἰ θέλει. *S'il vous plaît.* Cf. v. 67, viii. 6.

σκέπτειν. σκέπτομαι, un-Attic in the present, for σκοπῶ, σκοποῦμαι. The Attic aor., however, is ἐσκεψάμην, formed from σκέπτομαι.

93. ἡ ἀγαθὴ Τύχη. This is commoner in the dat. Τύχῃ ἀγαθῇ, prefixed to decrees.

94. ψαῦσαι. The infin. is used, as δίδωσί σοι = ἐὰ σοι.  
 ποδίσκων. Dimin. of ποῦς, 'dainty feet.'

Πόθοι τε κῆρωτες. Cf. Catullus xlii. 11-12 *nam unguentum dabo, quod meas puellae donarunt Veneres Cupidinesque.* Cf. also on i. 32 for another parallel to H. in Catullus (R. Ellis, *C. R.* v. 457). See Introd. ch. III.

95. εἰς. Cf. iii. 74.

κνῦσα κτλ. 'A plaguy fellow,' 'a paltry creature.' κνῦσα, Lat. *scabies*,



ὥστ' ἐκ μὲν ἡμέων \*λιωλεοσεω πρήξεις,  
ταύτη δὲ δώσεις· κεῖνο τὸ ἕτερον ζεύγος  
κόσου; πάλιν πρήμηνον ἀξίαν φωνὴν  
σεωντοῦ.

ΚΕ. στατήρας πέντε, ναὶ μὰ θεούς, φο[ι]τῆ  
ἡ ψάλτρι' (Εὐ)ετηρὶς ἡμέρην πᾶσαν 100  
λαβεῖν ἀνώγουσ', ἀλλ' ἐγὼ μιν [ἐχθα]ίρω,  
κὴν τέσσαράς μοι δαρεικοὺς ὑπόσχηται,  
δοῦνεκέν μευ τὴν γυναῖκα τωθάζει  
κακοῖσι δέννοις· εἰ [δέ σοί γ' ἐστ]ι χρεῖη,

96 ΩCT lineola apposita P ΗΜΕΩΝ P ΛΙΓΑΕΟCEΩ (vel  
ΝΟΛΕΟCEΩ) ΠΡΗΞΙC P (Kenyon): ΑΙΟΛΕΟCEΩ (Blass) 97 ΤΑΥ-  
ΤΗΙΔΕ ΔΩCIC P 98 post ΚΟCΟΥ spatium 99 CΕΩΤΟΥ  
primo omission in marg. sinistro add. m. pr. P; in margine superiore  
CΕΩΥΤΟΥCΤΑΤΗΟ, cum litteris P post H, Y post O alterum superscr.  
(id est, σεωντοῦ στατήρας· οὕτω) 100 Εὐετηρὶς Rutherford 101 post  
ΑΝΩΓΟΥC spatium ἐχθαίρω Kenyon 102 ΔΑΡΕΙΚΟΥC P, sed  
cf. v. 122 104 ΔΕΝΝΟΙC, I superscr. m. pr. P

perhaps with an allusion to the *ἀλώπηξ*  
of v. 72.

κακή λάβη. For the concrete use of  
λάβη cf. *Il.* iii. 42 λάβην τ' εἶναι καὶ  
ἐπὶ ἄνθρωπον ἄλλον.

96. This line is corrupt, and is marked  
as such by a sign in the margin of P.  
The last word in the line is either  
*πρήξις*, the substantive, or *πρήξεις*, and  
sing. fut. of *πράττω*, *exigere*. *δώσεις*  
in v. 97 perhaps makes the latter view  
more probable. Adopting it we have  
to elicit from \**λιωλεοσεω* (or \**νολεοσεω*)  
a neuter pl., in the sense of 'a very large  
price,' analogous to the Aristophanic  
*ψαμμακοσιγόγγαρα* for example.

Reading *πρήξις*, Bücheler suggests  
*ἀπλετος σέω πρήξις, impensum est quod  
exigis*. But *σέω* is nowhere found as  
the gen. of *σύν*, which is either *σοῦ* or  
*σεῦ* (*σέω* = *σέο* ἡ Cr.) Also the letters  
before *λεοσεω* are either *λιω*, *νο* (Ken.)  
or *αιω* (Bl.) not *αι*.

97. ταύτη. Metro. The woman  
seems to guess that Metro is in league  
with the shoemaker (cf. *vv.* 127 sqq.).

98. κόσου; sc. *χρεῖξεις ἀπεμπολῆν*  
(*vv.* 64-5) or the like.

πρήμηνον κτλ. Cf. on vi. 8. 'Lift up  
(lit. fill out) an utterance worthy of  
yourself' = 'name once more an im-  
posing price': said sarcastically.

99. v. above on v. 79.

φο[ι]τῆ. 'Comes regularly': cf. on  
iii. 65.

100. Εὐετηρὶς. P omits the diph-  
thong at the beginning. Probably it is  
Eueteris that appears at the door, v.  
122.

101 sq. λαβεῖν ἀνώγουσα. 'Urging  
me to take the money': we must supply  
*με* or *ἡμέας*. Kerdon then continues:  
'But I hate her (and would not sell)  
though she,' &c.

τέσσαράς... δαρεικοὺς. v. on v. 79,  
and Excursus II.

The spondee in the fourth foot is ex-  
cused by the anomalous word *δαρεικοὺς*,  
cf. *vv.* 106, 122. We could, however, take  
*δαρεικοὺς* as a cretic, as it might have  
the second syllable short through com-  
mon use: cf. *ζήτρεον* v. 32. At v. 122  
P has *δαρικους*. Cf. Zacher (*Dissertt.*  
*Philolog. Halenses*, vol. iii). This  
form is found on inscriptions: *C. I. G.*  
1511 (Tegea).

103. δοῦνεκεν. Related to *δοῦνεκα*  
as *ἐνεκεν* to *ἐνεκα*, it means 'because,'  
whereas *δοῦνεκα* (*δενν.*) usually  
= 'that.'

τωθάζει. 'Reviles': cf. *Hdt.* ii. 60.  
At *Ar. Wasps* 1362 it = 'to chaff.'

104. δέννοις. An Ionic word used  
in *Hdt.* ix. 107. The first hand in P has  
*δεννοῖς*, but this is corrected to *δεννοῖς*,  
plainly an unintelligent emendation.  
Cf. *Archilochos* 65 (Bergk) ἐν δ' ἐπίστα-  
μαι μέγα | τὸν κακὸς τι ὄνῳτα δέννοῖς  
*ἀνταμείβεσθαι κακοῖς*, where the same  
corruption, *δέννοῖς* to *δεννοῖς*, has taken

φέρ' εὐλαβοῦ (σὺ) τῶν τριῶν [μῆ] δούναι· 105  
καὶ ταῦτα καὶ ταῦτ' [οὖν λάβ' ἐπτά] δαρεικῶν  
ἐκτηι Μητροῦς τῆσδε . . . . .  
δύ' ἄναιτό μ' ἐλάσαι σαν . . . . .  
έόντα λίθινον ἐς θεοὺς ἀναπτῆναι·  
ἐχεις γὰρ οὐχὶ γλάσσαν, ἡδονῆς δ' ἡθμόν· 110  
ᾧ, θεῶν ἐκείνος οὐ μακρὴν ἀπώϊκισται,

105 φέρ' εὐλαβοῦ σὺ τῶν τριῶν μῆ δούναι Headlam: φέρει, λαβοῦ τούτων  
τριῶν Bücheler: λαβοῦσα Blass 106 καὶ ταῦτα καὶ ταῦτ' Kenyon:  
ΚΑΙΤΑΥΤΑΥΤΑΚΑΙΤΑΥΤ P οὖν λάβ' ἐπτά Headlam ΔΑΡΙΚΩΝ P  
107 ad finem versus ΡΕΙΩΝΙ (H) secundum Kenyon (qui de ὠ dubitat)  
P: ΡΕΩΝΗ . AI (Blass): σὴ δ' ἐτ' ἂν φωνή Bücheler 108 δύνατο  
Bücheler: .. NAITO lineola apposita P ΕΛΑCΑΙ cum signo ~ super A  
prius P CAN ..... P: σανίδος αἰτίς ἐκδόντα Diels 109  
έόντα λίθινον Headlam: ΕΟΝΤΑΛΗΘΙΝΟΝ P ἀναπτῆναι Herwerden:  
ΑΝΑΠΤΗΝΑΙ P 110 ΕΧΙCΓΑΡ lineola apposita P post ΓΑCCAN  
spatium ἡδονῆς δ' ἡθμόν Bücheler: ἡδονῆς δ' ἰθμῶν Headlam:  
ΗΔΗΝΗCΔΗΘΗΜΟΝ P 111 ἀπώϊκισται Headlam: ΑΠΩ ..... P:  
ἀπώϊκισται Blass

place (R. Herzog, *Philologus*, lii. p. 304).

105. This and the next three lines are partly illegible. In v. 105 we may read with Headlam, translating 'come, see that you don't make a present (of the shoes) to one of the three (Hekate, Artakene, Eucteris).' Kerdon in trying to induce his visitor to buy, hints that if she doesn't take care she may lose her opportunity. Bücheler's reading φέρει, λαβοῦ τούτων κτλ. gives the line no caesura.

106. 'Take these and these (i.e. two pairs of shoes) for 7 darics.' The two pairs would normally cost eight darics (cf. v. 102); but a reduction of 1 daric is made on the price if both are sold. This restoration (due to Headlam) gives a suitable sense, but can scarcely be considered certain.

107 sqq. The traces at the end of the line seem to point to *ἠριανᾶ* (or -ῆ). Orion the hunter was led by passion to assault Artemis, and being slain for this act, he was translated to heaven; cf. *Hor. Carm.* iii. 4. 71. Though conscious of the uncertainty which attends the restoration of these lines, I propose (after *Μητροῦς τῆσδε*) *δύας ἠριανᾶ* | *δύ' ἄναιτό μ' ἐλάσαι σὰ δὲ φιλήματ' ἐνθένδε* | *έόντα λίθινον ἐς θεοὺς ἀναπτῆναι*. 'Your kisses would make me fly up hence to heaven like Orion,

though made of marble.' Diels reads *σανίδος αἰτίς ἐκδόντα* (v. 108); but the subject to *δύνατο* is then left unexpressed. Perhaps it is safer to leave the passage with the remark of Blass, 'Wer kann den wunderlichen Gedankenkünsten des Schusters Kerdon folgen, bei so beständiger Unterbrechung durch Lücken?' (*G. G. A.* 1892, p. 867).

110. A strongly-worded compliment: 'Yours is not a tongue, but a sieve of delight.' For the comparison of a woman to a cup of wine from which the lover drinks, cf. on i. 25. The tongue and lips are, so to speak, the sieve through which the pure wine flows. *Apul. Met.* vi. 8 speaks of a *savium blandientis adpulsu linguae longe mellitum*. Headlam suggests for *ἡθμόν* (which is not quite certain) *ἰθμῶν* = *εἰσόδμῶν*, 'entrance.' There is a space between *γὰρ* and *οὐχὶ* in P, marking a 'strong rhetorical pause, whereby οὐχὶ γλάσσαν becomes parenthetical' (Wright).

111. ᾧ, θεῶν κτλ. ᾧ seems to be used by men, as μᾶ by women. Hence at v. 17 ᾧ has been restored. Cf., for the sentiment, the beginning of Sappho's famous ode: *φαίνεται μοι κῆρος ἴσος θεοῖσιν | ἔμμεν ἀνῆρ, ὅστις ἑναντίος τοι | ἰξάνει*.

ὅτέω σὺ χεῖλεα νύκτα κήμερην οἴχῃς.  
 φέρ' ὦδε τὸν ποδίσκον· εἰ σίνος, θῶ μιν.  
 πᾶξ· μήτε προσθῆς μήτ' ἀπ' οὖν ἔλῃς μηδέν·  
 τὰ καλὰ πάντα τῆς καλῇσιν ἀρμόζει. 115  
 αὐτὴν ἐρεῖς τὸ πέλμα τὴν Ἀθηναίην  
 τεμείν. δὸς αὐτῇ καὶ σὺ τὸν πόδα· ψωρῇ  
 ἄρῃσιν ὅπλη· βούς δ' λακτίσας ὑμᾶς.  
 εἰ τις πρ[ὸ]ς ἰχνος ἠκόνησε τὴν σμίλῃν,  
 οὐκ ἂν, μὰ τὴν Κέρδωνος ἐστίνην, οὕτω 120  
 τοῦργον σαφέως ἔκειτ' ἂν ὡς σαφῶς κεῖται. —  
 αὐτῇ σύ, δώσεις ἑπτὰ δαρεικοὺς τοῦδε,

112 ΟΤΕΩ P οἴχῃς Blass: Oll... P: οἴγνυς Rutherford: οἴνοῖς  
 Headlam 113 θῶ μιν Blass; ΘΩΜ. Ν P: θῶσαι Diels: θῶνμα  
 Bücheler 114 ΠΑΞ· P ΕΛΗC P 115 THC, I superscr. m. pr.  
 P 117 post ΤΕΜΙΝ spatium 118 et post ΑΡΗΡΕΝ et post  
 ΟΠΑΝ spatium ψωρῇ ἄρῃσιν ὅπλη βούς δ' λακτίσας ὑμᾶς Rutherford

112. χεῖλεα. Dissyllabic; cf. iii. 40, &c.  
 οἴχῃς]. Cf. Philostr. *Ep.* 34 τὰ χεῖλη  
 μ' ἐπάγεται, κεκλεισμένα μὲν διὰ εὐκοσ-  
 μίας, ἀνοιχθέντα δὲ δι' εὐωδίας.

113. ὦδε. Cf. on ii. 98.  
 ποδίσκον. A reference to v. 94.  
 εἰ σίνος, θῶ μιν. 'Let me put it on,  
 to see if there is any fault' (with the fit).  
 θῶσαι (Diels) is a side-form to θῆσαι:  
 for *ω* cf. θῶμα, -σβάσαι (v. 39) &c.

114. πᾶξ. 'That's finished.' Cf.  
 Hesychios πᾶξ· ὁμοίως πᾶξ. ἐπιφάνημα  
 τετελεσμένον: it is used to terminate a  
 discussion: L. and S. Hesychios has a  
 second article πᾶξ· ὑπόδημα εὐνοδόητον·  
 ἢ τέλος ἔχει, where the first explanation  
 is clearly a false conclusion from this  
 very passage in H. Perhaps πᾶξ repre-  
 sents the sound of the fingers being  
 cracked; v. Lex. s. *υ*. ἀνοκρότημα or  
 ἀπολάκημα (Crusius, *Unters.* p. 146).

ἀπ'... ἔλῃς = ἀφελῇς.

115. Another instance of the efficacy  
 of Πειθῶ v. 74. Note τὰ καλὰ but τῆς  
 καλῇσιν: cf. on i. 54, and Schneider,  
*Callimachea*, i. 152, where the use of *α*  
 and *ᾱ* by the same author is shown to  
 be as early as Theognis. Cf. also  
 Theokr. vi. 19 πολλὰκις δ' Πολύφαμε τὰ  
 μὴ καλὰ καλὰ πέφανται.

116. ἐρεῖς. Cf. on iv. 28.

πέλμα. 'The sole.'

τὴν Ἀθηναίην. Cf. on iv. 57.

117 sq. τεμείν. We find on vases  
 shoemakers cutting a piece of leather to  
 the shape of the foot, so as to secure  
 an exact model to work from.

δῶς. i. e. put into my hands.

ψωρῇ κτλ. Kerdon is less polite to  
 the second customer, who has been rude to  
 him (v. 95). These words are said of  
 the shoe, no doubt made by a rival  
 shoemaker: lit. 'It fits like a mangy  
 hoof (instead of a shoe): it was an  
 ox that kicked you,' i. e. the wearer is  
 made to appear club-footed; and the  
 shoes look as if an ox had stamped on  
 them, being clumsy and shapeless.  
 λακτίσω has the double sense (1) to  
 kick, (2) to sole a shoe: cf. *πτερύξω*.  
 ὑμᾶς = the two ladies.

The MS. has a space after *ὅπλη*,  
 so that we should read and punctuate  
 as above. Some, however, neglecting  
 the space, read *ψωρῇ | ἄρῃσιν ὅπλη βούς*  
*δ' λακτίσας ὑμᾶς*, 'the ox (i. e. clumsy  
 fellow) that soled you had a mangy  
 hoof.' See Blümner, *Philol.* li. p. 135.

Kerdon having tried a pair of his  
 own shoes on the feet of his other cus-  
 tomer, finds them to be a perfect fit:  
 lit. 'had one sharpened his knife on the  
 boot (to take an exact measurement, cf.  
 on 116) the shoes (τοῦργον) would not  
 have fitted as accurately as they now  
 do.'

119. πρ[ὸ]ς ἰχνος. 'On the boot.'  
 Cf. on v. 20.

σμίλῃν. Lat. *scalprum*.

120. μὰ τὴν... ἐστίνην. For the form  
 of oath cf. *Od.* xiv. 159 *ἴστω νῦν Ζεὺς...*  
*ἴστω τ' Ὀδυσσεὺς ἀμύμονος, ἦν ἀμείνων.*  
*οὕτω* with *σαφέως*, v. 121.

122. Cf. on v. 100.

ἡ μέζον ἵππου πρὸς θύρην κιχλίζουσα. —  
 γυναῖκες, ἣν ἔχῃτε κητέρων χρείην  
 ἡ σαμβαλίσκων ἡ ἄ κατ' οἰκίην ἔλκειν 125  
 εἴθισθε, τήν μοι δουλ[ίδ'] ὧδε προσπέμπειν.  
 σὺ δ' ἦκε, Μητροῖ, πρὸς με τῇ ἐνάτῃ πάντως  
 ὅκως λάβῃς καρκίνια· — τήν γὰρ οὖν βαίτην  
 θάλπουσαν εὖ δεῖ ἔνδον φρονούντα καὶ ράπτειν.

123 κιχλίζουσα; Meister  
 δουλίδ' Blass ὧδε προσπέμπειν dedi: ὠΔΕΠΕΜΠΕΤΕΙ, I delete et IN  
 superscr. m. pr. P: ὧδε δεῖ πέμπειν Rutherford: ὧδε πέμπουτε Blass  
 128 post KAPKINIA spatium

126 ΕΙΘΙCΘΕ lineola apposita P

δόσεις. This is best taken as a threat 'you will give,' i.e. you'll have to pay. Eucteris will have to pay as much for one pair of shoes as the customers for their two pairs. Others take it as a question: 'will you give?'

ἐπὶ δὲ δαρεικοῦς. A large increase on the 4 darics of v. 102, due to the fresh insult referred to in v. 123. See on v. 100. ἐπὶ δὲ is sometimes used of any large number: ἐπτάμυχον στέος, Kallim. *eis* Δήλον 65 (= πολύμυχον). τοῦδε. Gen. of price.

123. μέζον ἵππου. Cf. iv. 44 καρίνου μέζον.

πρὸς θύρην. The woman (possibly Eucteris v. 100) is supposed to be looking in at the open door; cf. *Introd.* to vii.

κιχλίζουσα. 'Giggling.'

125. σαμβαλίσκων = σανδαλίσκων, which Aristophanes uses (*Frogs* 405).

ἡ ἄ κατ. i.e. ἡ ἐκείνων ἄ. For the omission of the antecedent cf. Goodwin, *Gk. Gr.* § 1026.

ἔλκειν. Cf. on ii. 23.

126. δουλ[ίδε]. Related to δούλη as πύλις to πύλη.

ὧδε. 'Hither.'

προσπέμπειν. P has ἀδευπεμπεται. The first hand cancelled the final *i* and wrote *υ* above *ε*τε. As προσπέμπειν could be written *πῆπεμπειν*, the abbreviated form of the preposition might easily fall out before *π* of πέμπειν. Then πέμπειν would be lengthened to πεμπετε in a vain attempt to heal the metre. The final *i* is a mere mistake,

such as occurs often in this MS.: cf. iii. 80 (*βυρσαι* for *βυρσα*).

Headlam discusses this line in *J. Ph.* xxi. p. 82 sq. He proceeds as I do on the assumption that the hortatory infinitive has been changed to the imperative,

δουλην  
 and conjectures την θρεισσαν ὧδε μοι πεμπετε

πεμπειν as the text, δουλην being a gloss on θρεισσαν, and πεμπετε a correction of πεμπειν. This became την δουλην ὧδε μοι πεμπετε, and then μοι was transposed to mend the metre. For the position of μοι cf. iii. 73, v. 12, vii. 53. Rutherford reads τήν μοι δουλίδ' ὧδε (δεῖ) πέμπειν.

127. Metro is told to come for the pair of red slippers (καρκίνια, cf. on v. 58), which is her commission for bringing custom to the shop.

πάντως. 'Without fail,' cf. v. 89.

128 sq. A proverbial expression. 'We must think betimes to keep well mended the cloak that warms us.' The cloak in the metaphor is Metro. 'I must,' says Kerdon, 'repay her for her service'; one good turn deserves another.

129. θάλπουσαν εὖ go together. ἐνδον φρονούντα, 'with wise forethought': for ἐνδον in this metaphorical sense cf. κραδίη δέ οἱ ἐνδον ἐλάττει (*Od.* ix. 13).

καὶ ράπτειν. καὶ expresses the reciprocity of the service rendered. 'I must, for my part, sew,' &c. There is no need to change the reading to καρράπτειν (for καταρράπτειν).

# VIII

## ΕΝΤΙΠΝΙΟΝ

Ἄσσηθι, δούλῃ Ψύλλᾳ· μέχρι τέο κείσῃ  
 ῥέγχουσα ; τὴν δὲ χοῖρον αὐονὴ δρύπτει·  
 ἧ προσμενεῖς σύ, μέχρι σευ ἥλιος θάλλῃ  
 τὸν κῆρσὸν ἐσδύς ; κῶς δ' ἄτρυτε, κοῦ κάμνεις  
 τὰ πλεῦρά κνώσσουσι ; αἱ δὲ νύκτες ἐννέωροι.

5

3 post MEXPICEY spatium : μέχρις εἰς Wright : μέχρις εἰς Rutherford  
 ΘΑΛΨΗ, HI deleto et I superscr. m. pr. P 4 τὸν κῆρσὸν Headlam,  
 Diels, Crusius 5 τὰ πλεῦρά Palmer, Headlam, Diels post  
 ΚΝΩCCOYC spatium

This piece is entitled 'The Dream.' The scene opens in the early morning. A mistress arouses her slave, and describes to her a dream which she has had during the night.

Unfortunately only a fragment of this Mime is left ; but enough remains to show us that the piece belongs to a class of *Volksmärchen* of which we find examples in Aristophanes, *Wasps* 15 sqq. ; Plautus, *Rudens* 592 ; *Mercator* 222. Accius, *Brutus* (*Trag. Rom.* p. 283, Ribbeck). Crusius (*Unters.* p. 155) thinks that it was a favourite *tópos* with the writers of the New Comedy. In these dreams various animals play a part, e.g. goats, rams, apes. The sleeper passes through various exciting experiences which are symbolic of the future. Probably a vein of parody ran through this form of literature, which seems to have been suggested by the dream of Klytemaistra in Stesichoros and in Attic Tragedy.

The restoration of this Mime owes much to the labours of Dr. Kenyon, who availed himself with his wonted skill of the new papyrus fragments which reached the British Museum in the course of 1900. v. *Archiv für Papyrusforschung*, i. 379 sqq., and H. Weil in *Journal des Savants*, December 1901, pp. 745 sqq.

1. Ἄσσηθι. Cf. v. 14. The preposition remains intact in ἀναστήσῃ, i. 43 ; ἀνασταθείσα, vi. 2. ἀν(δ)στήθι passes into ἀναστήθι, whence ἀστήθι. Cf.

Homeric ἀν-στής, Epidaurian ἀ-στής : Brugmann, *Griech. Gramm.* § 57 (3).  
 δούλῃ Ψύλλᾳ. For the use of δούλη v. i. 8.

For Ψύλλᾳ as the name of a slave cf. Ψυλλὰς, *C. I. G.* 1845. There is a comic effect in giving this name to one who was fond of sleep. The name, however, is not Greek in origin, but Libyan ; cf. the tribe Ψύλλαι (Plut. *Cal. Mai.* 56), and v. R. Herzog in *Philologus*, vol. 56 (1897), p. 66 sqq.

μέχρι τέο. μέχρι τίτος, quo usque ?  
 2. αὐονὴ δρύπτει. We might render this in Latin by *squalor enecat*. αὐονὴ is in Aisch. *Eum.* 333, δρύπτειν in Homer. Elsewhere δρύπτειν seems to be used only in the literal sense, 'to tear.'

3. μέχρι . . . θάλλῃ. On the construction of μέχρι without ἀν, cf. on iii. 4. Bücheler adopts θάλλει, a correction in P, on the ground that the subj. is *haud aequo instantier dictum*.

For the space after μέχρισευ in P, v. Wright, *ubi supra*, p. 174, n. 1. For the synizesis cf. τό μεν αἶμα, v. 7.

4. [τὸν κῆρσὸν. Cf. ii. 44.  
 ἄτρυτα. 'Indomitable,' incapable of feeling fatigue, of course ironically. Theokr. uses ἀτρυτος of a long journey that seems never to end (xv. 7).

κοῦ κάμνεις κτλ. καὶ goes with τὰ πλεῦρά. One can get tired even of sleeping, but Psylla is ἀτρυτος.

5. κνώσσουσα. A poetical word, used in Homer and Pindar.

ἐννέωροι. 'Nine hours long.' This

ἄσθηθι, φημί, καὶ ἄψον εἰ θέλεις λύχνον,  
καὶ τὴν ἀναγνον χοῖρον ἐς νομὴν πέμψον.  
τόνθρυζε καὶ κνῶ, μέχρι σεν παραστᾶσα  
τὸ βρέγμα τῷ σκίπωνι μαλθακὸν θῶμα[ι].  
δει[λ]ή Μεγαλλί, κα[ι] σὺ Λάτμιον κνώσσεις ; 10  
οὐ' τὰ ἔρια σὲ τρύχ[ο]υσιν ; ἀλλὰ μὴν στέμμα  
ἐπ' ἱρὰ διζόμε[σθ]α· βα[ι]ῶς οὐχ ἡμῖν  
ἐν τῇ οἰκίῃ ἔτι μα[λ]λὸς εἰρίων. δειλή,

6 ἄσθηθι Bücheler : ἄσθηθι Kenyon. ΚΑΙΛΑΤΗΘΝΟΝ cum punctis super C et HC, T quoque in Ψ mutatum, adeo ut καὶ ἄψον fiat P 7 καὶ τὴν Palmer ἀναγνον Headlam : ΑΝΑΓΛΟΝ P 8 τόνθρυζε Palmer 9 sqq. versuum 9-19 initia ex fragmento 9 (Kenyon) huc referenda vidit Diels 9 τὸ Diels 10 δειλή Diels ΜΕΓΑΛΛΙ cum accentu acuto super I P deinde spatium 11 οὐ Diels τὰ ἔρια σὲ Blass τρύχουσιν Kenyon 12 βαυῖς Bücheler 13 ΕΤΗΟΙΚΗΗ, N et I superscr. m. pr. ut ἐν τῇ fiat P

meaning seems to be found only here. See Commentators on Homer, *Odyssey* xi. 311. Diels, however, may be right in taking the word as = ἀπέρωντο, 'endless.'

6. [ἄσθηθ]ι φημί. The restoration is supported by the use of the imperative with φημί, illustrated in the note on iv. 45.

The command given in ἄσθηθι (v. 1) is now repeated with greater energy than before.

εἰ θέλεις. Cf. vii. 92 n. The phrase has different shades of meaning in different contexts, like the English 'please.'

7. ἀναγνον. I follow Headlam in adopting this reading. ἀναγνον = μαρὰν, ἀνάθαρτον. The reading of P, ἀναυλον, is translated by Büch. *cui stabulatio odio est*, 'weary of its stall,' like δύσαυλος. Others take ἀναυλον to be = ἐναυλος, comparing ἀναγῆς, ii. 70, for ἐναγῆς : or = ἀνὰ τὴν αὐλήν (Meister).

8. [τόν]θρυζε for τόνθούριζε. v. note on vi. 7.

κνῶ. 'Scratch your head,' in bewilderment, as one half-awake. Cf. on iv. 51 κνήση.

9. μαλθακὸν θῶμα[ι]. 'Make soft,' i. e. by beating. Cf. Ar. *Knights* 389 (μαλάσσειν = to thrash). Terence, *Eun.* v. 7. 4 *utinam tibi committigari videam savatatio carnis* (probably from Menander). The middle θῶμα for θῶ is peculiar; but cf. on iii. 54.

10. [Βα]λή Μεγαλλί. Cf. on v. 1. The name Μεγαλλίς may point to Sicily; Diodor. Sic. xxxiv. 2. 10.

Λάτμιον κνώσσεις. An allusion to the story of Endymion, who fell asleep on Mount Latmos in the S.W. of Asia Minor. The home of the fable was therefore not far from Kos. Cf. Aristotle, *Elh. Nik.* x. 8 καθέσθαι ὥστε τὸν Ἐνδυμίωνα, Theokr. iii. 49 ὁ τὸν ἄνθρωπον ἔπαιον λαύων (of Endymion), Zenobios (i. 20) Ἐνδυμίωτος ἔπαιον καθεύδεις.

11. τὰ ἔρια . . . τρύχ[ο]υσιν. For the verb in the plur. with the plur. of a neuter subst. cf. Goodwin, *Gk. Gr.* § 899 (2). The separate tasks are meant by τὰ ἔρια, so that the verb is more naturally in the plur. The ε of σὲ is short (2nd foot is a tribrach).

στέμμα[α] κτλ. Garlands were regularly put round the altar and the neck of the victim at a sacrifice.

12. ἐπ' ἱρὰ. See iv. 79. Cf. the conduct of the δεισιδαίμων in Theophrastos, who, when he has a dream, consults soothsayers with a view to offering sacrifice.

διζόμε[σθ]α. διζομαι is a reduplicated present, for δι-θιζο-μαι; the commoner form is διζημαι, for δι-θιζα-μαι: both are from the same stem as ζητέω: Brugmann, *Griech. Gramm.* § 326.

βα[ι]ῶς οὐχ ἡμῖν. i. e. οὐδὲ βαυῖς ἡμῖν.

13. μα[λ]λὸς εἰρίων. 'A flock of wool; used in the sacrifice, where it was needed to make fillets for the priest,

ἄσθηθι· σύ τέ μοι τοῦνα[ρ, εἰ θέλεις, Ἄννα,  
 ἄκουσον, οὐ γὰρ νη[πίας] φρένας βόσκεις. 15  
 τράγον τιν' ἔλκειν [ἀπὸ] φάραγος ὥτισμην  
 μακρῆς, ὃ δ' εὐπώ[γων] τε κεῦκερος [ἦν τις  
 ἐπεὶ δ' ἐδείτ[ο] ψ[. . . . .] τῆς βήσσης,  
 ἡ[. . .] σφα[. . . . .] γὰρ ἐσσωμαι  
 συ[. . . . .] ἡγες αἰπόλοι πλεῖ 20  
 τη[. . . . .] ριων τε ποιεύ[  
 κῆγ' οὐκ ἐσύλευ[ [col. 43  
 καὶ ἄλλης δρυὸς [. . . .] ἡ[  
 οἱ δ' ἀμφίκαρτα[. . . .] γ[  
 τὸν αἶγ' ἐποίουν [. . . .] π[ 25  
 κα[ (π)λησίον με[. . . .] . . . [  
 κ[. . . .] ν μα λ [. . . .] γω[  
 σχ[. . . .] κροκωτ[. . . .] φ[  
 ω[. . . .] λεπτῆς αἶ[ν]τυγος . [  
 συ[. . . .] δὲ νεβροῦ χλαυ[ 30  
 κ[. . . .] ν κυπα[σσ. . .] ιαμ[

14 ACTHΘI lineola apposita P CYTEM0IT....EITHETIC P: σύ  
 τέ μοι τοῦναρ Blass: sed littera ante EI non videtur P esse (Kenyon)  
 ANNA cum accentu ~ super A alterum P 15 οὐ γὰρ νηπίας Kenyon  
 16 ἀπὸ Kenyon ΩICMH., HΘ superscr. m. pr. P 17 post ΜΑΚΡΗC  
 spatium ὃ δ' εὐπώγων τε κεῦκερος ἦν τις Crusius<sup>1</sup>: et haec verba nunc novis  
 fragmentis confirmata sunt 18 ΕΔΙΤ Ψ P: ψηλαφῆν Crusius 19  
 super H nescioquid scriptum exstat 20 velut πλεῖνες 21 TH  
 lineola apposita P 27 utrum λ an μ sit dubium est

14. Ἄννα. The name is, it has been  
 thought, Egyptian; see e.g. *proverbia  
 Alexandrina* 28: but cf. Ἄννα Ἰλλυρά  
 Wescher-Foucart 349, Ἄννα Ἡρακλεώ-  
 τις, *C. I. A.* ii. 3464. This slave is the  
 confidante of her mistress, probably  
 her maid (ἀβρα); cf. the Θρήσσα of i.  
 We are reminded of Anna (in *Aeneid*  
 iv), sister of Dido.

15. βόσκει. Cf. the use of τρέφειν,  
 especially in Sophocles: e.g. *Ani.* 1089  
 τρέφειν τὴν γλώσσαν ἡσυχαιτέραν (= 'to  
 keep' or 'to have').

16. [ἀπὸ] φάραγος ὥτισμην. ὥτισμην  
 contains the stem ὥσι- seen in ὥσθην  
 ἀνώστος, &c. In P the letters ηθ are  
 written above this word, making a cor-  
 rection ὥθση, which is the ordinary  
 aor. of ὥσμαι used in Attic (also in  
 Hippocrates). Veitch quotes no in-  
 stance of ὥτισμην: but we have ὥσι-  
 μενος (*Od.* xv. 443), ὥσιμην (Mosch.

ii. 8, Ap. Rhod. i. 291), and ὥσθην  
 (*Od.* xvi. 475).

17. εὐκερος. Cf. Soph. *Aias* 64  
 εὐκερον ἄγαν. For the accent of com-  
 pound adjectives in ωs cf. Goodwin,  
*Gk. Gr.* § 114.

19. ἐσσωμαι. ἐσσω is Ionic for  
 ἥσσω. It seems probable that ἥσσω  
 for ἥσαν is due to the analogy of the  
 opposite κρίσσω (for κρεῖ-ω) : ἥσσω  
 has drawn after itself the verb.

24. ἀμφίκαρτα. From ἀμφικεῖραι, 'to  
 shear all round.' *Anth. Pal.* ix. 56.

25. τὸν αἶγα. For αἶξ = τράγος cf.  
 v. 67 below.

30. The reference seems to be to the  
 fawn-skin (νεβρίς) which was used in  
 certain sacred rites, especially those of  
 Bacchus. Cf. Demosth. 313. 16.

31. κυπασσίς = 'a leathern apron.'  
 The word is used by Alkaios (*fr.* 15):  
 and Hipponax uses κυπασσίσκος (*fr.* 10).

κο[. . . .] αμφικλήμ . . .] ισοί  
 κο]θορνοί. . . .]. κα[  
 ]ωμεν το[. . . .] σαμ[  
 ]ωρηνιμ[. . . .] θύ[ 35  
 τ]ὸ λῶπο[ς. . . .] κοί[  
 'Οδυσσέως ω[. . . .] νολ[  
 ] το[

1. 39 is wanting.

ὥσπερ τελευμεν ἐπ[ι] χοροῖς Διωνύσου [col. 44 40  
 χοῖ μὲν μετώποις εἰς] κόνιν κολυμβῶντες  
 ἔκοπτον ἀρνευτήρ[ες] ἐκ βίης οὔδας,  
 οἱ δ' ὑπὲρ ἔρριπτεντο· πάντ' ἄδην Ἀν[ι]ᾶ  
 εἰς ἐν γέλως τε κἀνίη [ 45  
 κἀγὼ δόκεον δισμυρ[  
 . . . .] ναλεσθαι κηλαχ[  
 ] ὡς τὴν δο[

11. 48-57 are wanting.

τὰ δεινὰ πνεῦσαι λάξ πατέ [col. 45  
 ἔρρ' ἐκ προσώπου, μή σε καίπ[ερ] ὦν πρέσβυς

36 τὸ λῶπος Crusius: ΩΛΩΠΟ P, O super Ω prius m. pr. scripto  
 37 Ὀδυσσεύς Crusius super Ω posterius O scriptum exstat 40  
 Διωνύσου Kenyon: ΔΙΟΝΥCOY P 44 EIEN P, C superscripto m. pr.  
 46 post ΝΑΛΕCΘΑΙ spatium 59 καίπερ ὦν πρέσβυς iam scripserat Diels  
 in Scholiasta ad Nikander *Ther.* 377 Ἡρώδης . . . ἐν τῷ ἐπιγραφομένῳ ὕπνῳ  
 φεύγωμεν ἐκ προσώπου μή σ' ἐκπερῶν πρέσβυς οὐλῇ κατιθὺ βατηρίῃ καλύψῃ

36-7. λῶπο[ς] . . . [Ὀδ]υσσεύς. The  
 tattered garment worn by Odysseus in  
 the character of a beggar, *Od.* xviii. 67  
 sqq.

40. Διωνύσου. The form with ω is  
 found already in the *Iliad* (vi. 132, &c.).  
 The reference seems to be to the δακνω-  
 λιασμός, or leaping upon the leathern  
 bag (δακός), one of the forms of amuse-  
 ment in which the Athenians habitu-  
 ally indulged during the Anthesteria  
 and other festivals in honour of Diony-  
 sos. 'The Athenians sacrificed a he-  
 goat to the god, made a bag out of the  
 skin, smeared it with oil and then tried  
 to dance upon it. The various accidents  
 accompanying this attempt afforded  
 great amusement to the spectators;' *Dict.*  
*of Antiq.* i. 209 (where a scene from  
 an ancient gem is figured). Cf. Virg.  
*Georg.* ii. 384 *mollibus in pratis unctis*  
*salvata per utres*. The accidents to the  
 performers and the amusement of the

onlookers seem to be referred to in  
*sv.* 41 sqq.

42. ἀρνευτήρ[ες]. Cf. Hom. *Il.* xii.  
 385 ἀρνευτήρ ἐοικώς, where as here  
 ἀρνευτήρ = κυβιστητήρ, 'a tumbler.'

ἐκ βίης. Cf. v. 58 (ἐκ βίης), iv. 77  
 (ἐκ δίκης).

44. 'Mirth and pain were linked to-  
 gether;' such is probably the sense of  
 the line. The mirth and pain may both  
 belong to the performers; or the mirth  
 may be confined to the onlookers.

ἀνίη. Ionic for ἀνία. 'In Homer  
 and Soph. the ι is long. From Theognis  
 and Sappho downwards, the poets make  
 the ι long or short as the verse requires  
 (L. and S. s. v.). Crusius suggests ἐκ-  
 πάννυντο for the end of the line.

59 sq. These verses are preserved  
 in a corrupt form by the Schol. on  
 Nikander, *Ther.* 377, who quotes He-  
 rodas ἐν Ἡμιάμβοις ἐν τῷ ἐπιγραφομένῳ  
 ὕπνῳ for the words φεύγωμεν ἐκ προσώ-



- ὀλη κατιθὺ τῇ βατηρίῃ κόψω 60  
 κήγῳ μεταύτις, ὧ παρεούτες  
 θανεῦμ' ὑπὲρ γῆς εἰ ὁ γέρων μ'  
 μαρτύρομαι δὲ τὸν νεημίην  
 ὁ δ' εἶπεν [ᾗ]μφω τὸν δορέα[ 65  
 καὶ τοῦτ' ἤδ]ὼν ἐλήξατο ἐν δύ[ο  
 . .]αδ[. . .] ὠδε τῶναρ ὠδι[  
 τὸ]ν αἶγα τῆς φ[ά]ραγγος ἐξε[ῖ]λκον  
 ]λλον δῶρον ἐν . . . . .]ν  
 οἱ δ' αἰ[πό]λοι μιν ἐκ βίης [. . . . .]ευντο  
 ἄνθεα τελευντες καὶ κρεῶ[ν] ἐδαί]νυντο 70  
 τὰ μέλεα πολλοὶ κάρτα τοὺς σ[. . . . .] μόχθους  
 τιλευσιν ἐν Μούσησιν. ὦδ' ἐγὼ [  
 τομην ἄεθλον ὡς δοκουν ἐχ[ι]ν μούνος  
 πολλῶν τὸν ἄπνουν κώρυκον πατησάντων  
 κῆ τῷ γέροντι ξύν' ἔπρηξα ὀρινθέντι 75

The rest of the Mime is wanting.

- 60 κόψω Weil : κόψη volgo 61 KH ex KΩ corrigendo factum P  
 62 εἰ vel I vel Ψ (Φ) habet P : cum Ψ maxime convenit litterae hasta  
 super lineam erecta : sed cum metro parum congruit ψογεῶν 68  
 post Δω exstat magis P (pars summa) quam C 71 συχρὸς Weil

που μὴ σ' ἐκπερὼν πρόσβυς οὐλῇ κατιθὺ  
 βατηρίῃ καλύφῃ. It may be presumed  
 that ὑπὸν is a mistake for ἑνὸν. The  
 words as quoted by the Schol. were  
 once thought to be iambic dimeter cata-  
 lectic, the metre which occurs so often  
 in the *Ἀνακροῦσταια*; and they were ac-  
 cordingly printed φεύγωμεν ἐκ προσώ-  
 που | μὴ σ' ἐκπερὼν ὁ πρόσβυς | οὐλῇ  
 κατιθὺ κρατὸς | βατηρίῃ καλύφῃ, by e.g.  
 E. Hiller in his *Anthologia Lyrica*<sup>4</sup>  
 (1890). These short lines were sup-  
 posed to be meant by the name Ἠμί-  
 αμβοι : v. Susemihl, *Alex. Litteratur-  
 gesch.* i. 231, nn. 91, 92. Bernhardt  
 corrected the words ἐν Ἠμίαμβοις to ἐν  
 Μιμάμβοις; Kallimachos wrote Ἠμία-  
 βοι (Susemihl, *ibid.* n. 93) : so also did  
 Aischrion. The Scholiast was perhaps  
 thinking of their work when he wrote.  
 The name Ἠμίαμβοι itself is not open  
 to suspicion, being found in Athen. vii.  
 296 b.

In v. 59 Professor Diels' suggestion  
 μὴ σε καίπερ ὦν for μὴ σ' ἐκεῖ περὶ, is  
 seen to be confirmed by the MS. κατιθὺ  
 or *divisim* κατ' ἰδίῃ is Alexandrian;

Crusius compares Manetho i. 30; Babrius  
 95. 41.

60. κόψω. Hipponax has τῇ βα-  
 τηρίᾳ κόψαι (fr. 64 Hiller).

65. ἐλήξατο. From *λάσκω*: cf. on  
 λήξειε, iii. 11.

70. [ἐδαί]νυντο. 'A Homeric word.  
 'To feast on.' With accus., *κρέα δαι-  
 νυσθαι*, Hdt. iii. 18.

71. τὰ μέλεα. If μέλεα is a substan-  
 tive, then Meister's rule, as to -ea being  
 always a monosyllable in the pl. of -es-  
 stems, needs modification : cf. on iii. 40.

73. Whether we should read τὸ μὴν  
 or τομὴν is uncertain.

74. κώρυκον. From the use of πατέω  
 the κώρυκος seems to be the same as the  
*δοκός* (see v. 40). It is called *ἀπνους*  
 because of the breathless condition of  
 those who took part in the game.  
 Usually the κώρυκος is a large leathern  
 sack, filled with flour, &c., hung up in  
 the gymnasium for athletes to swing to  
 and fro by their blows : cf. *κορυκομαχία*.

75. ξύν' ἔπρηξα. For ξυνά (advb.)  
 = *κοινά*, 'along with,' see Jebb on  
 Soph. *O. C.* 1751.

## [ΠΡΟΟΙΜΙΟΝ]

\* \* \*

\* \* \*

. . . .] κλέος, ναὶ Μοῦσαν, ἥ μ' ἔπεα κλοσμεῖν  
 ἔλεγ' ἐξ ἰάμβων, ἥ με δευτέρῃ γήωσεν  
 λέω]s μεθ' Ἰππώνακτα τὸν πάλαι [κλεινὸν  
 τ]ὰ κύλλ' αἰεῖδεν Ξουθίδαις ἐπιούσι.

## [ΠΡΟΟΙΜΙΟΝ]

vv. 1-4 = Fr. 6 Kenyon οἱ ποτ' ἐκλείψει | ἐμὸν κλέος Diels κλοσμεῖν  
 Meister : κάμνειν Crusius : κάμπτειν F. D. 2 ἔλεγ' ἐξ ἰάμβων Crusius :  
 ἔλεγ' ἐξ Diels : μέγ' ἐξ Bücheler δευτέρῃ γήωσεν dedi : ΔΕΥΤΕΡΗΓΝ  
 . . . P : δευτέρῃ γνοῦσα Diels 3 λέωs dedi : λέφs Crusius : . . . C P : ἡμῶs  
 Kenyon τὸν πάλαι κλεινὸν Diels : κείνον Crusius 4 . ΑΚΥΑΛ . ΑΙΔΙΝ P  
 ΕΠΙΟΥCΙ cum signo - et accentu acuto super l prius P ἐπιοῦσιν Diels

These verses contain the end of a prologue to the second Book of the Mimes; they are immediately followed by the first piece in Book ii, viz. the *Ἀπορηστίδμενα*.

The fragmentary nature of the lines prevents us from ascertaining their exact meaning; it is much to be regretted that we should not know what Herodas said of his work and his relation to his predecessors. We gather that he mentioned Hipponax as his literary model.

1. The restoration is uncertain. '[Never will my fame be dimmed, never!] by the Muse who bade me fashion verses out of *iambi*, and who in after time persuaded me to sing my limping lays for the Ionians of after ages, following in the footsteps of the famous bard of old, Hipponax.'

2. *δευτέρῃ* = *δεύτερον*.

*ἐγγήωσεν* = *ἀνέγγωσεν*, 'persuaded,' an Ionic meaning of the compound verb. For *γῶναι* = *ἀναγῶναι* cf. iii. 22, where it seems to have the ordinary sense 'to read.'

The word *ἐγγωσεν* is thus parallel to *ἔλεγε*, 'bade' (cf. on *ἐρεῖs*, v. 48).

3. *λέωs* = 'entirely,' cf. on ii. 70. *λέφs*

(Cr.) = 'to the people,' is awkward on account of the dative in the next verse.

*Ἰππώνακτα*. Hipponax of Ephesos (c. 540 B.C.), the earliest writer of scazons, famous for his sarcastic tongue and his attacks on Bupalos and Athenis, two sculptors of Chios who had caricatured his ugliness; Horace (*Epod.* vi. 14) couples him with Archilochos as a lampooner. Besides the scazon, he employed the hexameter in a parody on Homer. For the extent to which Herodas imitated him cf. *Introd.* ch. II.

4. τὰ κύλλά. κύλλά = χαλά. Cf. on i. 71.

*Ξουθίδαις*. Hesychios has *Ξουθίδαί* of *Ἴωνες*. Cf. Lykophron 987. The name is derived from Xuthos, the father of Ion. v. Euripides, *Ion* (*passim*).

*ἐπιούσι* (from *ἐπιέναι*) = τοῖς ἐπιγενη-  
*σομένοις*. Herodas lays claim, like many other poets, to posthumous reputation. On the reading of P, *ἐπιούσι*, see J. H. Wright, *Herondasia*, p. 178 (note). The mark ~ over the *i* seems to call attention to the anomalous quantity of the vowel. Others, however, take *ἐπιδούσι* to be for *ἐπαλούςι*, 'intelligent,' from *ἐπαλεῖν*, which is sometimes scanned as three syllables. Cf. Eur. *H. F.* 772.

## IX

## ΑΠΟΝΗΣΤΙΖΟΜΕΝΑΙ

Ἐ]ξέσθε πᾶσαι. κοῦ τὸ παιδίον ; δέξ[αι,  
 κ]αὶ π[ρ]ὸς Εὐέτειραν [κ]αὶ Γλύκην τι. . . . .  
 . . . . . φ]αιδρὴ τὴν ἔτοιμον οὐ[ . . .  
 . . . . . ]ις, μή σε [κν]ισμάτων γεύσω ;  
 . . . . . ]τινα . . . . . νηνυτο[ . . . . . 5  
 . . . . . ]η . . . . . αχηπεπο[ . . . . .  
 . . . . . φερεσκο[  
 . . . . . ἀδειλ[  
 .ερ[ . . . . . ]λ[  
 ευτη[ 10  
 ευτ[  
 τίθεσ[  
 γλήχ[ω]

1 δέξαι Crusius 2 καὶ πρὸς Crusius : .ΑΙΠ.OC P : Μαῖη δὲ  
 Bücheler 3 φαιδρὴ Bücheler οὐ λήψη Crusius : OΥ . . . . . P :  
 ολουσσαν Bücheler 4 κνισμάτων γεύσω Crusius (ex vi. 11)

The title of this piece 'Women at Breakfast,' is a sufficient indication of the contents. The piece is a *μίμος γυναικείος*: cf. *Intro.* ch. II.

1. κοῦ τὸ παιδίον; For the omission of ἐστὶ cf. iii. 60, v. 9.

2. Εὐέτειραν [κ]αὶ Γλύκην. The scansion of this verse presents difficulty: but see on iii. 71. In the present state of the text we cannot be certain that καὶ πρὸς

Ἐτέρ. is the true reading. The names Εὐ. and Γλ. are perhaps those of minor deities (so Büch.); but they may also be names of women: with the former cf. *Εὐετηρίς* in vii. 100.

13. γλήχωνα. 'Pennyroyal.' The grammarians give γλήχων as the Ionic form, γλάχων as the Doric, βλάχων (βληχών) being the Attic.

## X

## ΜΟΛΠΕΙΝΟΣ

Ἐπὴν τὸν ἐξηκοστὸν ἡλίον κάμψης,  
ὦ Γρύλλε, Γρύλλε, θνήσκε καὶ τέφρῃ γίνεου,  
ὥς τυφλὸς οὐπέκεινα τοῦ βίου καμπτήρ  
ἦδη γὰρ αὐγὴ τῆς ζωῆς ἀπήμβλυνται.

Stob. *Flor.* 116. 21 Ἡρώδου ἐκ Μολπεινοῦ ἐπὴν . . . καμπτήρ *Ibid.* 22  
Ἡρώδου μυμάρων ἦδη γὰρ . . . ἀπήμβλυνται: duo fragmenta primus coniunxit  
Salmasius 3 οὐπέκεινα Porson: ὁ ὑπὲρ κείνο codices 4 αὐγὴ τῆς  
ζωῆς ἀπήμβλυνται Salmasius: αὐτῇ τῆς ζωῆς ἀπήμβλυντο codices

1. For the conception of life as a race-course cf. Alexis, *Τραγῳαί*, 235, p. 383 Kock τὸν γὰρ ὕστατον | τρέχων διαυλοῦ τοῦ βίου (ἤν βοόλομαι, Soph. *O. C.* 91).

ἐξηκοστὸν. Cf. Mimnermos, *fr.* 6, p. 27 Bergk αὐτὸν γὰρ ἄνερ νοῦσαν τε καὶ ἀργαλίαν μελεδόντων ἐξηκοντάτῃ μοῖρᾳ κίχου θανάτου. For this utterance Mimnermos was reproached by Solon, *fr.* 20, p. 48 Bergk.

ἡλίον. 'Year.' The meaning 'day' is more common: e.g. Pindar, *Ol.* xiii. 51.

2. Γρύλλε. Perhaps the name of a youth, as at i. 50.

τέφρῃ. Cf. Kallim. in *Antik. Pal.* vii. 80 (on Herakleitos) ἀλλὰ σὺ μὲν πον, | ξεῖν' Ἀλκιμαρνασεῦ, τετράπαλαι σποδῇ. For τεφρῇ, adj., cf. vii. 71.

3. οὐπέκεινα. A brilliant emendation.

ἐπέκεινα (ἐπ' ἐκείνα) is commonly used in the sense of 'beyond,' with the gen.: cf. Eur. *Hipp.* 1199, Aisch. *Supp.* 257. The opposite is ἐπὶ τάδε. Here, however, τοῦ βίου must go with καμπτήρ.

τοῦ βίου καμπτήρ. Cf. Alexis quoted above. καμπτήρ is properly the turning-point in a race, Lat. *meta*, but here it = 'lap' or 'course.' Cf. *Antik. Pal.* xii. 257.

4. αὐγὴ . . . ἀπήμβλυνται. A common metaphor: cf. Hdt. iii. 134 γηράσκοντι δὲ (τῷ σώματι) συγγηράσκουσιν αἱ φρένες καὶ ἐς τὰ πρήγματα πάντα ἀπαμβλύνονται.

τῆς ζωῆς. Note βίου, v. 3, but ζωῆς here. βίος is life in the objective sense, the various vicissitudes of one's career. ζωὴ is life subjectively, i.e. as realized in the inner experience. Cf. J. H. H. Schmidt, *Synonymik* iv. 47.

## XI

## ΣΥΝΕΡΓΑΖΟΜΕΝΑΙ

προσφύς ὅκως τις χοιράδων ἀναρίτης.

Athenaios iii. p. 86 B Ἡρόνδας δ' ἐν Συνεργαζομένοις προσφύς . . . ἀναρίτης.  
προσφύς Bücheler ἀνηρίτης Meineke

'Clinging like a limpet to the rocks.' Cf. Ar. *Wasps* 105 ὥσπερ λεπὰς προσεχόμενος τῷ κίονι, *Plutus* 1096.

ἀναρίτης. Otherwise νηρίτης, a sort of sea-mall. The Ionic form is ἀνηρίτης. The δ in the second syllable in Athenaios

may be due to the influence of quotations from the Doric writers Epicharmos and Sophron, who are cited immediately before the present passage for the form ἀναρίτης.

## XII

## ΑΔΗΛΩΝ ΜΙΜΙΑΜΒΩΝ

## I.

ἡ χαλκήν μοι μυῖαν ἢ κύθρην παίζει,  
 ἡ ταῖσι μηλάνθρσιν ἄμματ' ἐξάπτων  
 τοῦ κεσκέου μοι τὸν γέροντα λωβῆται.

1. Stobaios *Flor.* 78. 6 'Ἡρώδου μιμιάμβων' ἡ χαλκήν... λωβῆται 2  
 μηλάνθρσιν Gaisford: μηλανθασιν codices 3 κεσκίου Salmasius

This fragment describes the pranks of a boy such as Kottalos (in iii).

1. χαλκήν... μυῖαν. A game like our 'blindman's buff': Pollux ix. 113. κύθρην. Pollux, l. c., describes the game thus: ὁ μὲν ἐν μέσῳ κάθηται καὶ καλεῖται χύτρα, οἱ δὲ τίλλουσιν ἢ κνίζουσιν ἢ καὶ παύουσιν.

2. μηλάνθρσιν. 'Cockchafers,' Attic μολόλνθρσιν. For the practice of tying

string round the legs of these insects cf. *Ar. Clouds* 764 λινόδετον ὥσπερ μολόλνθρην τοῦ ποδός.

3. τοῦ κεσκίου. With ἄμματα (v. 2), 'nooses of tow.'

τὸν γέροντα. This reminds us of iii. 32, 95.

λωβῆται. 'Annoys.' At iii. 73 it meant 'to punish.' For the η in this verb cf. *Introduct.* ch. V. 1.

## 2.

ὥς οἰκίην οὐκ ἔστιν εὐμαρέως εὐρεῖν  
 ἄνευ κακῶν ζώουσιν· ὃς δ' ἔχει μείων  
 τούτου τι, μέζον τοῦ ἐτέρου δοκεῖ πρήσσειν.

2. Stobaios *Flor.* 98. 28 'Ἡρώδα μιμιάμβων' ὥς... πρήσσειν 3 τούτων  
 τι μέζον... δόκει πρήσσειν Schneidewin

For the sentiment cf. the lines attributed to Susarion: κακὸν γυναῖκες, ἀλλ' ὅμως, ὦ δημότα, | οὐκ ἔστιν οἰκίην οἰκίαν ἄνευ κακοῦ.

2. ζώουσιν. Almost the same as οὔσαν.

ὃς δ' ἔχει κτλ. (1) 'He who has less of this (i. e. trouble) is thought to be

better off than his neighbour.' All happiness is only relative. Or (2) 'he who has less of this seems to have more of that'; but πρήσσειν would then be strangely used for ἔχειν.

ἔχει μείων. Cf. iii. 59 ἔξει... μείων.

3. μέζον... πρήσσειν. Cf. iv. 69 μέζον ἢ γυνὴ πρήσσειν.

## EXCURSUS I

## IV. 93-95.

WITH regard to this difficult passage various views have been held.

(1) Bücheler puts a stop after *v.* 93, and reads in *vv.* 94-5

τῆς ὑγίης λῶι πρόσδος· ἥ γὰρ ἱροῖσιν  
μέζων ἀμαρτεῦσ' ἡ ὑγίη 'στὶ τῆς μοίρης,

translating '*de salute volo addas, sacris enim profecto pluris est si comitatur salus quam portio.*' He gives *vv.* 94-5 to Kynno's friend, and explains the sense of these verses as '*plus valere integritatem ac pia vota sacrificantis* (ὑγίειαν enim quis impertit nisi ἢν εὖνους παρῇ?) *quam oblatam sacrorum partem.*

This gives a very forced meaning; everything depends on the words in parenthesis, without which the connexion of thought is obscure. Also ἀμαρτεῦσα is a violent change of the text.

(2) Crusius divides and reads thus:

καὶ ἐπὶ μὴ λάθῃ φέρειν, αὐτῇ,  
τῆς ὑγίης· δῶ, πρόσδος· ἥ γὰρ ἱροῖσιν  
μέζων ἀμαρτίης ἡ ὑγίη 'στὶ τῆς μοίρης.

τῆς ὑγίης goes with φέρειν. δῶ πρόσδος is explained *det cibum sacram aedituus, deinde tu da portunculam*: but as he justly says '*insolitus coniunctivus.*' His rendering of ἥ γὰρ . . . μοίρης is *in sacris enim peccata quaelibet tollit cibis sacratus portunculae*. The last three words of this represent ἡ ὑγίη τῆς μοίρης (which he takes together); but they convey no suitable sense.

(3) Meister's idea that λῶι is an adverb like προῶ, meaning *nach Wunsch*, may be at once dismissed. Here, as often, Meister is inclined to despise the obvious and indulge his imagination too freely.

(4) Headlam (*C. R.* xiii. 153) is nearer the mark in giving 94-5 to the νεωκόρος. A parting hit directed at the stinginess of the worshippers in offering a mere σκελύδριον of a cock is quite in keeping with the character of the temple-ministers in general; Headlam illustrates this by *Ar. Plut.* 676-681, *Birds* 959 sqq. But the whole of 94-5 cannot belong to the νεωκόρος. For how could he ask for ὑγία which he or the priest had in his own keeping?

Headlam once proposed to read ΜΟΙ for ΔΟΙ (ΛΟΙ).

(5) It is clear to me that Kynno's friend asks the νεωκόρος for some of the *pain démit* (τῆς ὑγίης λῶ). He rejoins 'then add to your offering: for let me tell you at a sacrifice the greater the portion (offering) the

more *δγία* is to be had,' lit. 'there is more *δγία* along with a full (adequate) offering.' The construction *ἄμα* with the gen. is supported by various analogies (v. note).

The reading of the MS. is therefore to be retained: the change of speaker within v. 94 is not indicated by a *παράγραφος*, but this is not unexampled: cf. Introduction, ch. IV.

## EXCURSUS II

### VII. 79.

(Cf. vv. 97, 99-102, 106, 122.)

THE question of the prices asked by Kerdon for his shoes has given rise to much perplexity. At v. 79 Kerdon asks a mina for a pair of shoes. This price seems too high to the customers. One of them asks the price of another pair (v. 97), and is told that Eueteris offers five staters for it, but Kerdon, for personal reasons, would not sell her the shoes even if she offered four darics (vv. 99-102). Darics are again mentioned at v. 106, but unfortunately the text there is very uncertain, as the MS. has been much rubbed. At v. 122 Kerdon apparently sees Eueteris at the door, and asks her to pay seven darics for one pair.

What is meant by a mina? We naturally assume that it is a silver mina. At ii. 22 Thales is said to have a cloak worth three Attic minae (*χλαῖναν . . . τριῶν μνῶν Ἀττικῶν*), which proves that in Kos, at all events, the Attic system was used. We have seen indeed (Introd. to vi) that the scene of vi and vii was probably not Kos. However at v. 21 Bitinna says that she paid three minae for Gastron (*τρῆς ὑπὲρ σεν μνᾶς ἔθηκε*). Here the mina is clearly a silver mina (v. note ad loc.). Herodas was therefore familiar with the Attic system. It was used in Kos, and in two of the three passages where the mina is spoken of a mina of silver is meant. Probably then this holds good of the remaining case (vii. 79). The price of the pair of shoes according to the Attic standard would be £3 10s. Even if we leave out of account the different purchasing powers of money in ancient and modern times this is a very high price, and can only be explained, as in my note, by the supposition that the women were extremely extravagant. The ordinary price of a pair of shoes was two drachmas, but such shoes would be plain and unadorned.

As Kerdon states that Eueteris offered five staters for a pair of shoes, but that he would not sell them to her for four darics, it is obvious

that four darics is a larger sum than five staters. The daric weighs about 130 grains, and its intrinsic value is about twenty-two shillings of our money. But the gold stater or didrachm (Attic standard) is worth £1 2s. 6d. Hence 5 staters would be £5 12s. 6d., while 4 darics would be only £4 8s. There are two ways out of this difficulty :

(1) The stater meant is the electrum stater, value 16s. 10½d. Then 4 darics = £4 8s.: 5 staters = £4 4s. 8½d. Electrum staters were issued by a few cities, such as Kyzikos, Phokaia, Lampsakos, and were current in the Euxine, Asia Minor, and Greece.

or (2) The darics are double darics, the stater being taken as gold. After the conquest of Persia by Alexander the Great coins of the same type as the darics were minted, but of double weight. 4 double-darics would = £8 16s.: 5 gold staters = £5 12s. 6d. We have, however, no evidence that the double-daric coined in the far East was in circulation on the west coast of Asia Minor, where the scene of vi and vii must in all probability be laid. The electrum stater of Kyzikos is commonly spoken of as *στατήρ* simply, and as it undoubtedly circulated freely in the region in question it is probable that the *στατήρ* in Her. vii. 99 is this electrum stater of Kyzikos. Professor P. Gardner states (*Dict. of Antiqq. s.v. Stater*) that there are reasons for supposing that this stater was of the same value as a daric; but this does not hold good for the passage in Herodas. 4 darics are greater than 5 staters: 1 daric therefore is greater than 1½ staters.

At v. 106 (v. note) we should probably restore *καὶ ταῦτα καὶ ταῦτ' οὖν λάβ' ἐπὶ δαρεικῶν*, 'take both pairs for seven darics'; the amount which Kerdon at v. 122 wants to charge for one pair, probably in jest. If each pair cost four darics, then two pairs might be sold for seven darics, a reduction of one daric being made on the price of the two pairs.

It remains to notice Meister's view that both mina and staters were of copper. The reasons which he gives are as follows (see his note on vii. 79):—

(1) 'A silver mina is an incredible price for a pair of shoes.' See, however, the introduction to Mime vii.

(2) 'At v. 80 the expression *χαλκοῦ βύνημα*, "a copper-filing," points to a copper coinage.' In this passage Kerdon says in effect, 'I would not knock a copper-filing off the price for Athena herself.' This surely does not prove that the coinage was copper: see note *ad loc.*

(3) 'At v. 99 Eueteris is said to offer 5 staters for a pair of shoes for which Kerdon has asked 1 mina (v. 79). The context requires



that the offer of 5 staters should be greater than that of 1 mina. But 1 silver mina, according to the Attic system = 5 gold staters. If then the 5 staters mentioned in *v.* 99 are gold staters, Eueteris offers merely the same amount as Kerdon had already asked.' Meister therefore assumes that the coinage referred to is the Ptolemaic coinage of Egypt. He lays down that in this system 1 mina = 4 (not 5) staters, whether gold, silver, or copper is meant, and suggests that copper staters and a copper mina are used to give the prices. The copper mina, which is equal to 4 copper staters, would, as he calculates, be equivalent in value to 1 mark 25 pfennig, or 1s. 3d. English money, on the assumption that the ratio of the value of silver to that of copper is as 60 : 1.

To this theory there are fatal objections :

(a) The pair of shoes referred to at *v.* 99 is shown by *v.* 97 (κέϊνο τὸ ἔρεπον ζεύγος | κόσου;) to be entirely different from that mentioned in *v.* 79. Kerdon sees that his customers do not want shoes as expensive as those which he produces at first, so he brings out a cheaper pair.

(b) Even if we assume that it is legitimate to introduce the Egyptian copper coinage into the question at all, yet copper minae and copper staters such as Meister postulates are not known to exist in Egypt. If, however, Egypt is not brought into the matter, then the justification for introducing copper minae, &c. is even less.

(c) The equation 1 copper mina = 4 copper staters must be wrong, for it implies a stater of 25 drachmae.

Moreover, the ratio of value of silver to copper, in the later Ptolemaic period in Egypt at any rate, was not 60 : 1, but apparently much less.

We may then reject Meister's theory and accept the explanation that in Herodas vii the mina is a silver mina, and the staters electrum staters.

I learn from Dr. Grenfell that the rule has been hitherto accepted 'that where staters occur as coins (as distinct from weights) in papyri, they are always silver.' But if the mina in Herodas vii. 79 is silver, then the stater in *v.* 99 can hardly be silver :

(1) because Kerdon who asks at the outset a mina (£3 10s.) for a pair of shoes, would scarcely produce immediately afterwards a pair valued at 5 silver staters, or about 14 shillings of our money ;

(2) because the darics (*vv.* 102, 106, 122) must be gold in any case. 4 darics (*v.* 102) would be worth much more than 5 silver staters, while the context requires that there should be no great difference between these two prices.

I have to thank Dr. Grenfell for the kind assistance which he has given me in regard to this Excursus.

# PLATE I

Mime viii. 4-21 and 22-38.







## PLATE II

(a) [Προοίμιον] 1-4: the beginning is lost.

(b) Mime ix. (Ἀπονησσιζόμεναι) 1-13.

In *vv.* 5-9 a new fragment (*νηνυτο, αχηπεπο, φερεσκο, αδειλ and λ*), which has not been published before, has been utilized. I propose to number it 60.

(c) Fragments 31 and 32 (see Kenyon, *Archiv für Papyrusforschung*, I. p. 382).

(d) Mime viii. 58-75.









### PLATE III

(a) Mime viii. 40-47 (placed here, and not on Plate II, for convenience in mounting).

To *v.* 45 is prefixed a stroke (not mentioned in critical note).

(b) Fragments 33-58 (see Kenyon, *ubi supra*, pp. 382-384).

(c) There is also a fragment (not before published) which may be read as !ON (near the bottom right-hand corner of the Plate). I propose to number it 59.







# I. GREEK INDEX

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